

# THE MUSICAL TIMES

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## LEEDS SEVENTH TRIENNIAL MUSICAL FESTIVAL,

TOWN HALL,

WEDNESDAY, THURSDAY, FRIDAY, and SATURDAY  
October 5, 6, 7, and 8, 1892.

Patron, THE QUEEN.

Conductor, Sir ARTHUR SULLIVAN.

Principal Vocalists:

Madame ALBANI, Miss MACINTYRE,

Miss ANNA WILLIAMS,

Miss HILDA WILSON, Miss MARIAN MCKENZIE,

Mr. EDWARD LLOYD, Mr. H. PIERCY,

Mr. BEN DAVIES, Mr. NORMAN SALMOND,

Mr. ANDREW BLACK, and Mr. PLUNKET GREENE.

BAND and CHORUS of 430.

Prices of Tickets:—

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SERIAL TICKET (transferable), admitting to all the Concerts, except Saturday night .. .. .	5	0	0
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FIRST SEATS (Morning) .. .. .	1	1	0
FIRST SEATS (Evening) .. .. .	0	15	0
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Programmes can now be had.

All communications to be made to

ALD. FRED. R. SPARK, Hon. Sec.

Festival Offices, Municipal Buildings, Leeds.

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SEPTEMBER 6, 7, 8, and 9, 1892.

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Miss HILDA WILSON.  
Miss JESSIE KING.  
Mr. EDWARD LLOYD.  
Mr. E. HOUGHTON.

Miss ANNA WILLIAMS.  
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## CARDIFF

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PARK HALL, CARDIFF, September 20, 21, 22, and 23.

Patron: H.R.H. THE DUKE OF EDINBURGH, K.G.

President: The Most Hon. the MARQUIS OF BUTE, K.T.

WORKS:—

ELIJAH.  
REVENGE.  
DREAM OF JUBAL.  
Reciter, Mr. CHARLES FRY.  
BLEST PAIR OF SIRENS.

SAUL OF TARSUS.  
STABAT MATER (Dvorák).  
GOLDEN LEGEND.  
HYMN OF PRAISE.  
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MESSIAH.

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Miss ANNA WILLIAMS.  
Miss ELEANOR REES.

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Mr. BEN DAVIES.

Mr. WATKIN MILLS.  
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Patrons: HER MAJESTY THE QUEEN and THE ROYAL FAMILY.

Principal: Dr. A. C. MACKENZIE.

Michaelmas Term begins September 29. Entrance Examination therefor, Monday, September 26, at 11 a.m. Entrance Forms may be obtained on application, and should be sent in by September 23.

The Syllabus for the Metropolitan Examination, Dec., 1892 (successful Candidates at which are created Licentiates of the Academy), is now ready, and will be sent on application.

Particulars of Erard, Thalberg, and Sainton-Dolby open Scholarships are now ready, and will be sent on application.

F. W. RENAULT, Secretary.

## FINSBURY CHORAL ASSOCIATION

AND

## METROPOLITAN COLLEGE OF MUSIC,

HOLLOWAY HALL.

INCORPORATED 1889.

Conductor and Principal, Mr. C. J. DALE.

Vice-Principal, Dr. E. H. TURPIN, Warden of Trinity College, &c.

November 24.—Berlioz's FAUST. January 19, 1893.—Professor Bridge's THE LORD'S PRAYER (first time in London) and Miscellaneous Selection. March 16.—ST. PAUL. April 27.—GOD, THOU ART GREAT and MARTYR OF ANTIOCH.

Madame Clara Samuelli, Mrs. Hutchinson, Mrs. Mary Davies, Madame Annie Marriott, Miss Dews, Madame Hope Glenn, Mr. Edward Lloyd, Mr. Charles Chiley, Mr. Iver McKay, Mr. Durward Lely, Mr. Bantock Pierpoint, Mr. Santley, Mr. Watkin Mills.

Prospectus on application to the Secretaries.  
The next term of the Metropolitan College of Music opens on Monday, September 26.

The Certificates and Prizes will be presented by Dr. A. C. Mackenzie, Principal of the Royal Academy of Music, on Tuesday, November 1. Full prospectus on application to the Hon. Secretary, College House, 455, Holloway Road, N.

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## COLLEGE OF ORGANISTS.

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The College Library is closed until September 5.

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Persons having CLAIMS against the ESTATE of WILLIAM SAMUEL LING, late of No. 6, King's Parade, Cambridge, Music-seller, deceased (trading as Ling and Sons), are requested to send particulars thereof to me; and all amounts due to the Estate should be paid to Mrs. Harriet Grant, the Administratrix, at No. 6, King's Parade aforesaid, forthwith.

Dated this 15th day of August, 1892.

JOHN F. SYMONDS, Solicitor to Administratrix.  
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SACRED CONCERT AT THE PALACE, DOUGLAS.—"The quartet of singers at the Palace, on Sunday evening, July 24, 1892, were Miss Fanny Bouffleur (Soprano), Miss Emilie Lloyd (Contralto), Mr. Henry Piercy (Tenor), and Mr. Musgrove Tufnail (Basso). As will be seen, these are all vocalists of established reputation, and they were at their best on this occasion, being under the inspiring influence of an audience of between two and three thousand appreciative listeners. Miss Fanny Bouffleur sang the first solo, 'The Holy City,' to which her pure and powerful soprano voice, sympathetic expression, and clear enunciation gave fine effect, with the result that she was enthusiastically recalled, an experience which does not often happen at these concerts to the first soloists of the evening. The recall would have developed into an encore only that the audience very sensibly paid heed to the request inscribed on the programmes, that they should not insist on encores."—*The Isle of Man Times*, July 26, 1892.

SACRED CONCERT AT THE PALACE, DOUGLAS, July 31, 1892.—"The vocalists were the same as on the previous Sunday evening. The most enthusiastic demonstration of the evening was evoked by Miss Bouffleur's fine rendering of 'The Soul's Awakening,' the closing portion of which she sang with considerable dramatic effect. She thrice came forward and bowed her acknowledgments; but as the applause continued, Miss Bouffleur at length gratified and pacified the audience by repeating the two last verses. Miss Bouffleur was quite right in not responding too readily to the re-demand, and right too in responding as soon as the audience made it clear that they would be satisfied with nothing short of an 'encore.' It is only just to say that in her effective rendering of this song, Miss Bouffleur was greatly aided by the exquisite accompaniment of the orchestra. It may be added that it is well these 'encores' are made very rare exceptions to the general rule of ignoring re-demands; because if an error is made in drawing up the programme for these concerts, it is in giving the audience a little too much for their money."—*The Isle of Man Times*, August 2, 1892.

"ELIJAH."—On Good Friday evening Mendelssohn's sublime oratorio 'Elijah' was given by the Winter Gardens Choral Union, in the Pavilion, to an audience of about 15,500. The principals comprised one or two artists familiar to Blackpool audiences. Miss Bouffleur won fresh laurels by her sweet singing. She was exceptionally good in the aria 'Hear ye, Israel,' her rich voice being heard to much advantage."—*Blackpool Times*, April 20, 1892.

FREE TRADE HALL, MANCHESTER.—"Among the more successful pieces were 'Il Bacio' (Arditi), sung by Miss Fanny Bouffleur, for which song she was twice recalled; she also gave 'Killarney,' in response to an encore for 'The dear little Shamrock,' with good effect. This lady made her first appearance in Manchester, and gave such satisfaction that there is little doubt that we shall soon see her again."—*Manchester Evening Mail*, February 4, 1892.

"Miss Fanny Bouffleur is a soprano of considerable range. Her selections were 'Il Bacio' (Arditi) and 'The dear little Shamrock' (Cherry), both of which were received with the appreciation they fully deserved."—*Manchester Courier*, February 4, 1892.

"Miss Fanny Bouffleur has a very pleasant soprano voice, and a self-possession which enables her to do justice to considerable natural talents."—*Manchester Guardian*, February 4, 1892.

"There was an exceptionally good audience at Mr. Lane's Concert at the Free Trade Hall last evening. A most attractive programme was submitted, and the concert seemed to be thoroughly enjoyed. The particular 'star' was Miss Fanny Bouffleur, whose artistic rendering of 'Il Bacio' and 'The dear little Shamrock' were obviously appreciated."—*Manchester Evening News*, February 4, 1892.

**MISS ADA LEE**

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Cheltenham	Llandudno	Stapleford
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Bach Choir	Northampton Choral Society
Beckenham Choral Society	North-East London Choral Society
Belfast Philharmonic Society	Nottingham Sacred Harmonic Society
Bow and Bromley Institute Choir	Orpheus Choral Society (Kenish Town)
Braintree Choral Society	Paisley Choral Union
Brentwood Vocal and Instrumental Society	Perth Musical Society
Brighton Sacred Harmonic Society	Peterhead Choral Society
Brighton and Hove Choral and Orchestral Society	Pollokshields Lyrical Society
Bristol Musical Association	Princes Concert Society
Brixton Choral Society	Reading Temperance Choral Society
Cambridge University Musical Society	Redhill and Reigate Harmonic Society
Cecilian Choral Society (Brondesbury)	Rochester, Strood, and Chatham Choral Society
Chelmsford Musical Society	Ryde Choral Union
Chesterfield Harmonic Society	St. Andrew's Musical Society (Streatham)
Croydon Philharmonic Society	St. Cecilia Choral Society (Glasgow)
Dewsbury Choral Society	St. Cecilia Musical Society (Sheffield)
Dover Amateur Musical Society	St. George's Choral Society (Gravesend)
Dover Catch Club	St. Mark's Choral Society (Lewisham)
Dover Choral Society	St. Paul's Choral Society (Canonbury)
Dr. Rea's Choir (Newcastle)	St. Paul's Choral Society (Waltham)
Droylsden Philharmonic Union	Selkirk Choral Union
Dublin Musical Society	South Acton Choral Society
Dumfries and Maxwelltown Choral Society	Southampton Choral Society
Dundee Amateur Choral Union	South London Institute Orchestral Society
Dunfermline Choral Union	Southport Choral Union
East Cowes Choral Society	South Shields Choral Society
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Edinburgh Choral Union	Sunderland Philharmonic Society
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Finsbury Choral Society	Twickenham Choral Society
Finsbury Park Musical Society	Wakefield Choral Society
Glasgow Choral Union	West Lambeth Choral Society
Gloucester Choral Society	Westminster Orchestral Society
Godalming Choral Society	Wood Green Musical Society
Greenock Choral Union	Woodside Park Musical Society
Guilford Choral Society	Woolwich Choral Union
Halifax Choral Society	
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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1892.

### LOAN COLLECTION OF THE VIENNA EXHIBITION.\*

PERHAPS as early as might be expected, the Commission of the Vienna Exhibition has published an important instalment of a Catalogue which, when complete, will be as remarkable as the splendid collection of all objects connected with music and the drama which Vienna has attracted to the Rotunda in the Prater. This instalment consists of the united contributions of Austro-Hungary and Germany, and the chief among its compilers, in fact, the responsible editor, is Dr. Guido Adler, Professor of the German University of Prague, whose position as one of the editors of the musical *Vierteljahrsschrift*, in which he is associated with Drs. Spitta and Chrysander, places him throughout Europe as one of the most eminent in that branch of art with which we are concerned. There is no reference to the remainder of the catalogue, which is to contain the British Section, in this comprehensive volume of 591 pages, but we learn from another and still official source that it is not yet ready. It is the misfortune inherent in these great gatherings, as it was at South Kensington in 1885, that the compilation of a catalogue, however simple, must follow the collection and installation of an Exhibition; and Dr. Adler is justified, in the present instance, in saying that unless extraordinary exertions had been made even this instalment of the catalogue of loans could hardly have been expected before this Exhibition closed.

The historical musical section in which Austria, Hungary, and Germany are united occupies the space of the Rotunda extending from the South to the West transept, and is divided into twenty-six rooms, besides the Hall of the Gibichungs, where music and the drama join hands in memory of Richard Wagner. There are also rooms appertaining to Music and Concert Societies between the East and North entrances, and a special section for instruction in the East gallery. In several of the rooms are particular collections devoted to the most eminent composers in modern music. Room 1 is an interior dedicated to the Imperial House of Hapsburg and Lorraine. The only illustration in the catalogue is a photographic representation of the contents of this apartment. Most prominent are portraits of the Emperor and Empress of Austria, the Archduke Carl Louis, "protector" of the Exhibition, and other illustrious personages belonging to the Imperial family; an upright harpsichord and three grand pianos; also a Marie Antoinette harp, a quartet of fiddles which belonged to the Emperor Francis the First, and the zither of the present Empress. Palaces become museums very often from the respect which follows the lives of their occupants, and they help to preserve what was cared for in past days for those who, in later years, interest themselves in archæological studies. In this room are many compositions by members of this illustrious family.

Room 2 is devoted to Antiquity and the East, and begins an objective history of music which is of the highest value. It starts with the Jewish, which is, however, modern. Of the old Hebrew music nothing can be certified as remaining, and any traditions of it must be sought for, crystallised, in the Christian Church Service, or in the cantillations, handed down

traditionally, of the Jewish synagogues. We cannot go farther back for the foundations of our modern European music than the ancient Greeks and Persians, and we must be content with the fact that the Tetrachord, or four-note series, was the basis of their music, as it is of ours, and also of Indian music. If the single instance of the pipes discovered recently in Egypt by Mr. Flinders Petrie, and made public by Mr. Southgate, is sufficient for acceptance as evidence, we may say that we have proof of the Tetrachord B.C. 1100. Pythagoras came later and introduced an artificial system that fettered music for ages. In this same Room 2 the treatises of Boethius and Meibomius are witnesses to the lasting power of this famous philosopher. It was not until the great uprising of modern thought, contemporary with the invention of the printing press, that the system of Pythagoras was entirely put aside.

Although we know nothing of the ancient Greek music, the musical instruments of that gifted race are more or less familiar to us, and among the pictures and casts that adorn the walls of this department there are two large wall tabulations, the diagrams chosen by Herr von der Launitz, that represent every instrument, wind, string, and percussion, that was used in the sacred or popular life of the Greeks. They are contributed by the University of Vienna, and, like nearly every object in this admirable catalogue, are sufficiently and accurately described.

Among the rarities in this division is a fragment of a papyrus roll of the Augustan age, containing a score, if the term may be allowed, of the Orestes of Euripides. There are the text of the choruses, indications in the lines of the appropriate instrumental accompaniment, and lastly, over the lines, that which would represent to us the vocal part. This treasure is contributed from the collection of Papyri of the Archduke Rainer, and is conjectured to be the oldest piece of written music in the world. In another way the Roman theatre tickets should attract attention. The Latin and Greek languages are used on these *tesserae*; they are from the Cassel Library.

Room 3 brings under notice the oldest Christian music. These manuscripts show the early use of Neumes, the introduction of lines, the use of the B flat, the transition to choral notes and employment of coloured lines. Passing from the Western or Gregorian, the Armenian and Byzantine manuscripts are records of Eastern tradition. There are here many pictures elucidatory of the instruments used, and the familiar legend of Saint Cecilia has many illustrations.

Room 4 is devoted to the Gregorian Theorists and those of the Netherlands, the "organum," or parallel polyphony, and the "discant," or crossing polyphony. This room leads us from Hucbald in the ninth century to Willaert in the sixteenth, the famous founder of the Venetian school. In the illustrative part we pass from the Mediæval epoch to the rich outburst of the Renaissance. An historical society in Vienna exhibits, in a fac-simile, the old English canon "Sumer is icumen in," the composition of which, fixed as it is by experts in this country about A.D. 1240, yet remains unexplained in the historical development of the art.

Room 5 concerns Palestrina and the polyphonic music generally of the sixteenth century, the oldest popular sacred music going back to the twelfth century; and also the Volkslied, starting from the Lochamer Liederbuch, which contains the oldest polyphonic settings of popular secular song, dating from the close of the fourteenth to the beginning of the fifteenth centuries. The Minnesingers and Meistersingers are included in this

division. Towards the end of this period the organ and lute prevail, and Herr Paul de Wit shows two specimens in this room, although of later date, of that rare keyboard instrument, the regal.

Room 6 introduces the stepping-stone to the new order in music—the Catholic and Protestant Chorale (Psalm or Hymn). The Catholic hymn books begin with a collection published at Leipzig in 1537, bearing the name of Michael Vehe. The Protestant hymn books are represented earliest here by the Wittenberg collection, by Johann Walther, Luther's friend—under date of 1537 also; but this is not the first edition, which preceded by some years. The Antiphonals, Psalters, and Graduales of the Bohemian-Moravian Brothers of the sixteenth and seventeenth centuries assume an important place in this noble historical collection. The theorists of this epoch are also in force. Dr. Emil Vogel places as the earliest printed work on Mensural music one by Nicolaus Burtius, lent by the Jesuit College at Vienna, the date being A.D. 1487. Virdung's "Musica getusch" very properly appears as the oldest work in the instrumental category; it is dated A.D. 1511. It is unfortunate there is no copy here (even the reprint) of Arnold Schlick's work upon the organ, dated in the same year. Luscinius, stated in a foot-note as being a parallel to Virdung, should be rather (A.D. 1536) a translation of Virdung into Latin. Among the theorists of the sixteenth and seventeenth centuries appear, of course, Zarlino (1571) and the Spanish Salinas (1577), the perfecter of the mean tone temperament, which broke up the Pythagorean tuning; the first steps towards it are to be found in the work already mentioned of Schlick. It was the battle of the major third.

Room 7 contains the complete collection, rightly characterised by Dr. Adler as priceless, of the Archduke Franz Ferdinand. Here are three cases of wind and stringed instruments of nearly every kind appertaining to the sixteenth and seventeenth centuries. Among the famous makers of stringed instruments appear the names of Tieffenbrucker, Laux Maller, Gaspar da Saló, Maggini, Stainer, and Stradivarius. The handiwork of Wendelin Venere, the maker of the writer's grand lute that was Carl Engel's, and of Mr. Lock's beautiful theorbo, neither of which are at Vienna, occurs in four specimens in the Archduke's collection. There is a theorbo, "1611, Padova Vvendelio Venere"; a lute, "Padova Vvendelio Venere de Leonardo Tieffenbrucker, 1582"; a small lute, "Vvendelino Venere"; and a "harpceither," "Padova Vvendelio Venere de Leonardo Tieffenbrucker." Now what was the connection between this Wenzel Venus, possibly a Tyrolese, with his possible fellow-countryman, at least by descent, Leonard Tieffenbrucker? The "de" is Latin, not Italian, and is here to be translated "with." But the question is not quite so easily answered, as in the same case there is a Lyra di Gamba, inscribed "In Padua Vvendelino Tieffenbrucker," and written in ink on the peg-box, "Vvendelinus Tieffenbrucker F. in Padua." Was this Wendelin and he bearing the surname Venere one and the same person? While Padua is prominently before us, what we in England write and call Pavane is in this Exhibition usually Paduane; which may be fatal to the peacock theory in the modern revival of the dance. The arrangement of these instruments, as of nearly all, has been placed in the able hands of Herr Paul de Wit; himself, as we shall see, an important exhibitor in this specialty. In the same Room 7 is shown the development of music printing and engraving, beginning with a Venetian Roman missal dated 1485, in which the text and lines are printed and

the notes inserted in writing. But the Gaforius shown in the Music Loan Collection of the Inventions Exhibition in London, 1885, printed in this way, was dated 1480. Here the earliest Gaforius, as already said, is dated 1490. A stempel is used for the notes in a Venetian processional, dated 1494. Then comes the Burtius of 1487, another copy of the work already mentioned, done by wood-block printing. Moveable metal types first occur here in a Mass by Josquin, printed at Venice by Petrucci, in 1502; and very soon such printing became common, as is shown by numerous examples.

In Room 8 we arrive at the Madrigal of the sixteenth and seventeenth centuries, as the polyphonic expression of secular artistic song and the stepping-stone to monody, which was attained by the Florentines Caccini, Peri, and the Venetian Monteverde, in the very first years of the seventeenth century. The copy of Caccini's "L'Euridice" that is here is dated 1600. From this point it becomes impossible, owing to the limitations of space, to further continue the History of Musical Composition as it is placed before those who visit this remarkable Exhibition.

Room 9 is devoted to Orlando di Lasso, and the growth and flowering of music in the Bavarian School in the fifteenth and sixteenth centuries. The first number is a lithograph of the monument in the Frauenkirche, Munich, to the oldest known organist, the blind Conrad Paumann. He died in 1476. There is a plaster cast of this monument in South Kensington Museum. Here is also the "Buxheimer" organ book, a manuscript in mensural notes on seven lines, with an organ tablature written beneath. It contains, amongst other fifteenth century music, the "Fundamentum" of Paumann. His organ performance, thus indicated, was upon the positive, or narrow keyboard small organ. The wide-keyed church organ of that date was not advanced enough for Paumann's technique.

Room 10 continues the development of music printing and engraving and the works of the Theorists of the seventeenth century, with examples, of course, of Praetorius, Mersenne, and Kircher. There is a manuscript instruction book in composition by Sweelinck, copied by Reincken, another famous organist. It should, however, be noted in passing that Sweelinck was a Dutchman; but we may assume that, like Carissimi and others who were not Germans, his work appears as having influenced the German school. In this room is shown the splendid instrumental contribution of Herr Paul de Wit, of Leipzig, the energetic and enthusiastic collector, to whom Berlin owes the foundation of its fine Instrumental Museum. An expression of regret may be justified that our own very comprehensive collection of musical instruments belonging to South Kensington Museum is treated as if the insufficient accommodation accorded to it were grudged.

In Room 11 organ and lute music in tablature is well displayed with German, Italian, and French examples of the best composers. Room 12 is devoted to an excellent selection from the Royal collection of the Hoch-Schule at Berlin. It is chiefly intended to show German progress in instrument making, but some foreign examples are introduced to assist comparison. Room 13 contains the complete musical collection of Baron Nathaniel von Rothschild, arranged by himself. Room 14 is devoted to popular song among Austrian nationalities. Among the instruments which are distributed through all the rooms, without exact accordance with the contents in the cases, is an Italian Portative organ, an instrument even more rare than the regal. There is also, in this room, a collection of the works composed by Princes and other exalted personages. In Room 15 Opera



as performed in the seventeenth and part of the eighteenth centuries at Munich, Vienna, Dresden, Hamburg, and Salzburg is shown. Rooms 16 and 17 are for music of the eighteenth century, and in the latter is a stringed instrument collection contributed by Herr Karl Zach, of Vienna, containing specimens of the violins of Stainer, the Amatis, Stradivarius, and Joseph Guarnerius del Gesù.

Room 17 must be one of the most interesting in the whole Exhibition, as here are the special collections devoted to Handel, the Bachs, Gluck, Haydn, Mozart, Beethoven, and Schubert—in short, the great classics of the art. The objects exhibited relating to Handel are materially supplemented in the British Section by the loans of H.M. the Queen, from Buckingham Palace and Windsor. The autograph score of "Israel in Egypt" and the harpsichord Handel left to the King in his will need only be named. In the Bach collection is the harpsichord that was John Sebastian's, lent from Berlin. By the bye, Haydn's harpsichord, made by Shudi and Broadwood, of London, with two keyboards and Venetian swell, is shown here in the collection of the Gesellschaft der Musikfreunde, without any reference to its having belonged to the great composer and subsequently to Herbeck.

In the Beethoven collection is the grand pianoforte made by John Broadwood and Sons, of London, and given to the great musician by Thomas Broadwood in 1818. This pianoforte remained with Beethoven until his death. He would allow only one man, Stumpff, to tune it. Madame Schumann's father, Friedrich Wieck, recorded Beethoven's affection for this instrument. His letter in acknowledgment of the gift has been often quoted. This pianoforte was long in the possession of Franz Liszt, who kept it at Weimar, and it was due to his being in Rome when asked to lend it for the Music Loan Collection of 1885 that it was not then exhibited in London. It now belongs to the National Museum at Budapest. Quoting from the catalogue, the name "Beethoven" is inlaid, and the wrestplank bears the following inscription: "Hoc Instrumentum est Thomæ Broadwood (Londini), donum propter ingenium illustrissimi Beethoven." This is followed by the autographs, written in ink, of Ferd. Ries, J. B. Cramer, G. G. Fe-a-i (? sic), and C. Knyvett. Let us supply the illegible name. It is G. G. Ferrari, who visited Beethoven at Vienna with Thomas Broadwood.

The Romantics are located in Room 21. These are Weber, Meyerbeer, Spohr, Marschner, Mendelssohn, Schumann, Liszt, and Chopin. The Chopin collection is stated to be the beginning of a special division under the control of a Committee for Polish Art. There is shown a Pleyel pianoforte that was Chopin's from 1847 to 1849; and a pianoforte upon which he played in the salon of the Potocki family. He was in England in 1848, when he used Broadwood's pianos. It seems strange, but there is no pianoforte shown as having belonged to Liszt; but yet more strange that the name of Henselt occurs only once in this voluminous catalogue, and that is only by chance on account of his portrait happening to appear in a lithographed plate of pianists. Perhaps Russia supplies this deficiency. There appears to have been a difference of opinion as to whether Richard Wagner should appear in the music or drama division. The musical votes, however, gained the day, and the separate exhibition contained in the Hall of the Gibichungs is here catalogued, a worthy monument to this composer. It is impossible to dissect this splendid special collection, but much that belongs to the dramatic side should not pass unnoticed. The sketches for the scenery at Bayreuth, the *Maquettes* for the music-dramas made expressly for the King of

Bavaria, the studies for the costumes in "Parsifal," may be taken almost haphazard from the catalogue as provoking interest.

All the rooms throughout the Exhibition are hung with portraits and appropriate pictures. There is a special department for the Musical and Concert Societies, and also for education, presided over by the Freiherr von Weckbecker.

Unlike in this country, where the State institutions cannot lend to loan exhibitions, the Austrian and German museums and libraries are among the most important contributors. In conclusion, we have to say that the indispensable Index is here very well done, and we have observed few errors, and those are attributable to the printer. One, however, is more serious. Professor Ernst Pauer should not be classed among the deceased composers and *virtuosi* of Germany. He has been settled in London for the past forty years, and should appear, in this catalogue, among the living Austrian composers and pianists.

A. J. H.

### BEETHOVEN'S SKETCH BOOKS.

By J. S. SHEDLOCK, B.A.

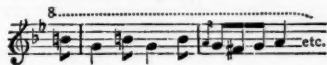
(Continued from p. 465.)

#### PIANOFORTE CONCERTOS.

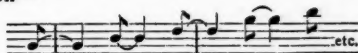
AMONG the works composed by Beethoven during his first years in Vienna (1792-5) were the two Pianoforte Concertos in C and B flat (Op. 15 and Op. 19); and from a letter addressed by the composer to Breitkopf and Härtel (April 22, 1801) we learn that the second of the two was written first. Beethoven speaks of the B flat Concerto as "one of my first Concertos" ("eines von meinen ersten Konzerten"). He had, as a matter of fact, composed at least one work of that kind in Bonn. One is mentioned by Thayer (Vol. I., p. 128) as having been written in 1784; and an old sketch of an Adagio in D for a Concerto in A has already been published in these columns. On sheets (64 and 65) is to be found a long sketch of the Rondo theme of the B flat Concerto. It commences—



with the up-beat, thus differing from the printed version. A trace of this original form may be seen in the score (B. and H., p. 47)—



This very passage is in the sketch under notice. The phrase in G minor commences also in similar fashion—



The following gives one some idea of the master's gradual evolution of themes. In the published score (transition passage to the dominant key) we find—



but in sketch book we first meet with—



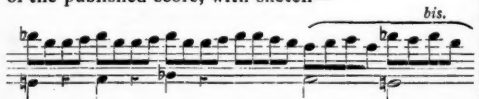
The above, of course, should be read in the treble clef. On another sheet there are further sketches for the *Finale*. The theme in the dominant key appears thus—



There are also some sketches of the 1st movement. It is, for instance, interesting to compare—



of the published score, with sketch—



The same sheet contains long sketches of the slow movement of this Concerto.

While at work on this Rondo Beethoven was sketching the three movements of the Pianoconcerto Sonata in E (Op. 14, No. 1; not published, however, until the end of 1799). On the page before the beginning of the Rondo sketch, we find—



which may be the germ whence sprang the middle movement (*Allegretto*) of that Sonata. It is followed immediately by the lovely bit of phrase (most probably in the key of D)—



Other sketches have been noticed in connection with the Sonata itself (see *MUSICAL TIMES* for August). On page 89 of the *Notirungsbuch* there are a few bars written out in score; it is the return to the principal theme of the first movement of the Concerto, but differs from the printed version. On the next page there are some jottings down, possibly for a *Cadenza*. The following sketch is interesting—



On the same sheet we meet with—



which is the familiar figure of the opening *Allegro* of the C major Concerto. The following may very possibly refer to the passage leading to the return of the principal theme in the same movement—



Now with regard to the two Pianoconcertos in C and B flat, there is some doubt as to the period of their composition and of their completion. Thayer (L. von Beethoven's "Leben," Vol. I., p. 294) tells us that the one in C was played by the composer at a Concert given in the Burgtheater on March 29, 1795, and Sir George Grove quotes that statement of Thayer's in his article "Beethoven," in the "Dictionary of Music and Musicians." G. Nottebohm, on the other hand, in his *Zweite Beethoveniana*, states as his opinion that the Concerto performed on that occasion was the one in B flat, and adds that there is no proof that the one in C was ready by that date. Our sketch book just throws a little fresh light on this matter.

On the first page of sheet 97-98 we have—



a sketch for the *Finale* with the later (commencing on the down beat) form of the principal theme. Again this later form is shown in—



written lower down on the same page.

Now at the top of the next page stands—



which is surely an early sketch of the principal theme of the opening movement of the Concerto in C; and then follows a sketch marked *2ten Theil in Es*, which bears a resemblance to the E flat section of the same movement. This would certainly seem to show that when the Concerto in B flat was well advanced, the principal theme of the one in C was, as yet, in undetermined shape. There are many other sketches on this sheet, and, so far as some of them can be

made out, they seem to refer to an early period. Does not this—



recall another early sketch (mentioned in first article on the Trios) connected with the *Finale* of the Trio in G (Op. 1, No. 2)? And this—



the *Andante* theme in the *Serenade* (Op. 8)?

Again, on November 22, 1795, "Zwölf Deutsche Tänze," by Beethoven, were performed in the Redoutensaal, Vienna, at a ball given by the Gesellschaft der bildenden Künstler. Now, on the first page of sheet 72 there is a long and interesting sketch of the whole of the *Coda* to these dances—

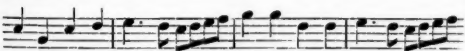


This sketch agrees exactly with the printed version, and most probably the dances were sketched and completed not long before their production. And on the other side of the page we meet with—

Anfang du C.



which recalls the opening of *Cadenza* (No. 1) written by Beethoven for his Concerto in C, while the following—



is the well-known phrase from the first movement of the same. It almost seems as if Beethoven were still at work at the Concerto late in 1795, and as if Nottebohm were correct in his supposition.

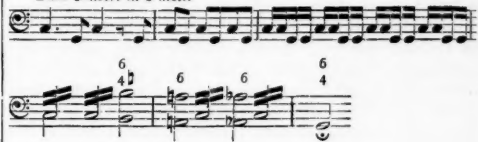
The two Concertos in C and B flat were not published until the year 1801—the former in the spring, the latter towards the close of that year. On sheet 113 there is a long sketch of the *Allegro* of the C major Concerto; it covers the whole of the first page. On the other side we find—



the theme of the *Largo*, but in a different key and time (3-4 instead of common time).

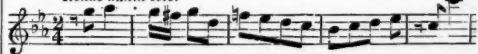
Of the Concerto in C minor there are three sketches. One—

Zum Concert in C moll.

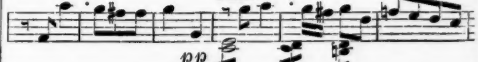


for the first movement, and—

Rondo dahin solo.

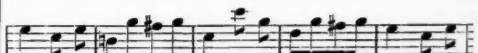


Tutti.

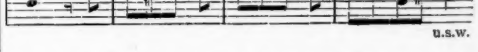


pp

Solo.



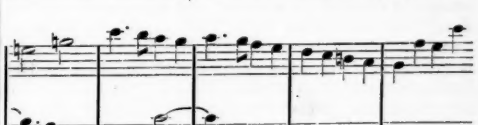
Tutti.



u.s.w.

one of the *Rondo*, which, the first two notes excepted, differs entirely from the printed version.

No. 3 is apparently for the *Cadenza*—



(To be continued.)

#### FROM MY STUDY.

THE familiar heading of these papers is just now inapplicable. I am not writing in my study, and several weeks ago I ceased, *pro tem.*, to be a student of books, unless he is a student of books who now



and then takes up Mr. Jerome's *Idler*, or dips into the pages of "Shirley" for a hearty laugh at Currer Bell's delicious curates. In the beginning of August, I found the study hot and close; pervaded, moreover, by an odour of old leather, and curiously contracted, as though the walls had somehow been drawn in. Ordinarily, it is large enough, for, though I can march from wall to wall in a few strides, its contents open to me boundless horizons, stretching away to infinity. But with August came a change, and I put it all down to a blackbird. That shy musician of the woods and fields still lingers in some old gardens within five miles of Charing Cross, and, at the season when spring flowers bloom and love stirs anew, he pipes his lay and fills the air with delight. He is fond of my garden, and so constant to it that we look upon him as part of the establishment. He is "our blackbird." We hail his first notes in spring-time, and, during the silent season, a glimpse of his plump form is as refreshing as the hand-grasp of a friend. There are moments during that silent season when he suddenly becomes vocal, and, under pressure of controlling emotion, sings in a fitful, evanescent way. Thus he burst forth on one of the closing days of July, and when the familiar but unexpected notes struck my ear, there came over me a sensation such as one feels who is "cribbed, cabined, and confined." Like Sterne's famous starling, I wanted to "get out." I had thoughts of breezy hill-tops, and the murmur of the wind among beeches and maples; of winding lanes, trending down into shady valleys and up again to where fleecy clouds hang just overhead and receive the larks into their recesses. In fancy's ear I heard the music of the mill-stream, and, with an equally ethereal sense, felt the sweep of the breeze over a lofty moorland. So potent was the voice of the blackbird, though untimely.

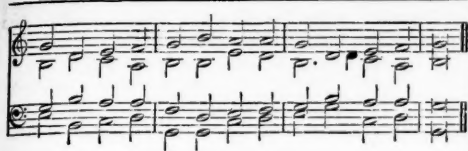
I am writing this on the hill-top of my vision, "close to the edge of a noble down," as sings the Laureate, and when I raise my eyes from the paper they range over miles of woodland and pasture, of ripening grain crops and rugged heath. That expanse is my present study, and he must be a dullard indeed who cannot find here "books in the running brooks," who cannot learn the lesson of the glorious light that floods the scene, of the shadows that darken it, of the thousand voices of nature, of the stillness that comes when night hushes them, and of the little flower that, under the lee of a thorn bush, closes its tender eye in sleep. Music!—one scarcely wants it. A robin sings before my door in spasms of uncontrollable delight. His notes tumble over each other in their hurry to get out, and almost choke him. The burst is soon over, and soon renewed. The brave red breast heaves, and the little form vibrates with excitement. Last night thunder rolled. It came with a sharp cracking overhead that presently swelled to a roar; the hills caught it and flung it to each other in gigantic sport; it lumbered away up one ravine and came back down another; it played at *cresc.* and *dim.* in the recesses of the landscape, and then grumbled itself to silence in the far distance. Between the shrill clatter of the robin's hurrying notes and the loud bass of the thunder, ears attuned to such music distinguish a thousand intermediate voices, all blending in subtlest harmony. That other music, about which we write, and sometimes quarrel, comes here with the air of an intruder. But it does come; various as to form, diverse as to effect on temper and spirit. The other day, a youngster started up from behind a hedge of wild clematis and whistled "Ta-ra-ra-boom-de-ay." I could have kicked him. Through the hush of a still evening came the notes of the "Maiden's Prayer," played on an ancient pianoforte. Distance lent to

the strain such enchantment as it had. Sometimes the booming of an organ is heard over the rugged common which separates me from the village church, and, by intent listening, I make out "Dundee" or "Rockingham," or "plaintive 'Martyrs,' worthy of the name." More rarely, the village brass band blares and drums in the chapel schoolroom above, and once I caught the twang of a Tyrolean hurdy-gurdy, lost, I should say, among these hills. *A propos*, I met a man the other day who assured me that the family of instruments, wind and string, once expelled from our villages—mainly by cheap organs and wheezy harmoniums—is coming back to them again, and putting in an appearance at church and chapel, as their wont was. I accepted his statement because I wanted to believe it. There have been few days more dark for music in England than that which saw the village orchestra turned out of the Church. It was not always tuneful. It often provoked the mirth of men who did not share with Theseus, Duke of Athens, a belief that nothing should come amiss when simpleness and duty tender it. But the village orchestra was the beginning of possibly great things, and its revival is a consummation ardently to be desired. Hereabouts, I have met with no case of resuscitation. Have any of my correspondents done so?

I have received from Mr. Andrew Deakin a compressed score of Tallis's canonic tune, now sung to Ken's Evening Hymn, as it appears in Parker's Psalter. Also a copy of the same tune in its most degraded form, taken from Hugh Bond's "Psalms of David in Metre." Bond was an organist and lay-vicar at Exeter towards the close of the last century, and his version of the tune is the one commonly used in the West of England, where, however, it has since been even more corrupted. I place the ancient and modern versions in juxtaposition as presenting a striking case of perversion, and because I wish, with the help of my readers, to trace the changes which led from one to the other:—

Compressed score of Tallis's Tune, inserted in "The Life of Ken, by a Layman" (1854), transcribed by J. Helmore from Archbishop Parker's Psalter, in British Museum.

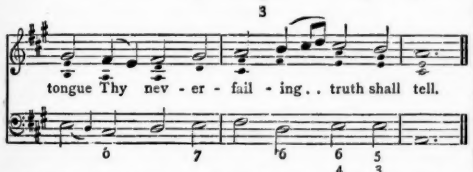
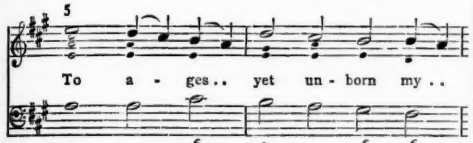
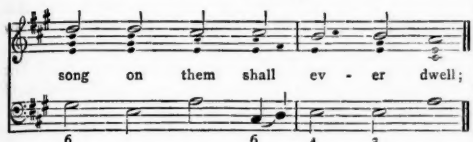




## CHRISTMAS DAY.

I. Morning.

Brentwood, L.M.

Psalms { lxxxix., ver. 1, 3, 4, 5, N.V.  
cxv., 2nd met., ver. 1, 2, O.V.

Mr. Deakin is also thanked for a useful contribution to the bibliography of the seventeenth century crusade against the stage. He writes:—

In connection with "Gosson" and "School of Abuse" question I send you some titles from my MS. list, which may prove new contributions to the subject:—

1521.—Maner of Dauncyng base daunces after the vse of Fraunce, and other places, Translated out of Frenche into Englishe by Robert Coplande.

1578.—A booke wherein Dycing, Dauncing, vaine playenge and Interludes with other idle pastimes, &c., comonlie vsed on the Saboth Daie, are reprov'd, by J. Northbrooke.

Circa 1579.—A Treatise in Defence of Plays, by Thomas Lodge.

1580.—A Dialogue of Dauncing (Anon.).

1580.—A Ringing Retraite Courageouslie sounded, Wherein Plays and Players are fytile confounded (Anon.).

1580.—A second and third Blast of Retrait from Plaies and Theatres; the one whereof was sounded by a Reverend Byshop, dead long since; the other by a worshipful and zealous Gentleman now alive. One shewing the filthiness of Plaies in times past: the other the abomination of Theatres in the present time: both expressly proving that that Commonweale is nigh unto the Curse of God wherein either Plaies be made or Theatres maintained; set forth by Anglo-Phile Euthoe.

1580.—Playes confuted in five Actions, proving that they are not to be suffered in a Christian Commonweale; by the waye both of the Canils of Thomas Lodge, and the Play of Plays, written in their defence, and other objections of Players frendes, are truly set downe and directly answered, by Stephen Gosson.

1581.—A Dialogue between Custom and Veritie, concerning the Use and Abuse of Dauncing and Minstrelsie. (in verse), by Thomas Lovell.

1582.—Dialogue against Light, Lewde, and Lascivious Dauncing, wherein are refuted all those reasons which the common people bring in defence thereof; by the Rev. Charles Featherstone.

1586.—The Praise of Musicke: wherein its Antiquity, Dignity, Delectation, and Use, are discussed by John Case.

1587.—A Mirrour of Monsters: wherein is plainly described the manifold Vices and spotted Enormities that are caused by the infectious sights of Playes, with the description of the subtle slights of Sathan in making them his instruments, by William Rankins.

1595.—The Overthrow of Stage-Plays, by the Way of Controversie betwixt D. Gager and him; by John Rainolds.

1610.—Apology for Actors; containing three briefe treatises—i., Their Antiquity; ii., Their Ancient Dignity; and iii., The true Use of their Quality; by Thomas Heywood.

1629.—A short treatise of Altars, Altar-Furniture, Altar-cringing, Music of all the Time, Singing Men, and Choristers, when the Holy Communion was administered in the Cathedral Church of Durham, by Prebendaries, and Petty Canons, in glorious copes, embroidered with Images (Anon.).

1633.—Histrio-Mastix, the Players Scourage, &c., by William Prynne (? 1632).

Here the Controversy about Plays seems to have ended, to be succeeded by one concerning Organical and Instrumental Music in Churches.

Will readers who possess such of the foregoing works as are little known, or who may have leisure at the British Museum, send me whatever particulars concerning them may appear interesting?

In the sketch of Charles Dibdin's life written by "W. H. H." for Grove's Dictionary, it is stated: "He (Dibdin) composed some of the music for the Shakespeare Jubilee at Stratford-on-Avon in that year" (1768). The private library of Messrs. Novello, Ewer and Co., in Berners Street, contains a thin folio entitled:

"Shakespeare's Garland, or the Warwickshire Jubilee, being a Collection of Ballads, &c., as performed in the Great Booth at Stratford-upon-Avon, composed by Mr. Dibdin. London, Printed and Sold by John Johnston, at No. 11, York St., Covent Garden, of whom may be had the Ode to Shakespeare, composed by Dr. Arne; Queen Mab, a Cantata, by the Author and Composer of the Padlock,\* and new Minuets, Cotillions, and Country Dances, composed for the Jubilee at Stratford-on-Avon."

"Shakespeare's Garland" is in two parts; the first containing four ballads, as sung in the Great Booth at Stratford; the second being a collection of pieces for one or two voices, "as performed at the Theatre Royal, Drury Lane," about the time of the Jubilee. Taking the collection in order, we first have a ballad entitled "Sweet Willy." It is a glorification of Shakespeare in five stanzas:

The Pride of all Nations was sweet Willy O;  
The first of all Swains,  
He gladdened the Plains;  
None ever was like to the sweet Willy O.

The second stanza, in accordance with the Arcadian taste of the period, represents the poet as melting each maid with the skilful strains of his pastoral pipe. Then the song goes on:

All Nature obey'd him, the sweet Willy O;  
Wherever he came,  
Whate'er had a Name,  
Whenever he sang, followed sweet Willy O.

\* The "Padlock" was a very successful musical piece written for Drury Lane by Dibdin, who achieved further distinction in his admirable performance of *Mungo*, one of the leading parts.

The next stanza is suggested by the tradition that Shakespeare once served in the wars:

He would be a Soldier, the sweet Willy O;  
When arm'd in the Field,  
With sword and with shield,  
The Laurel was won by the sweet Willy O.

The song thus ends:

He charm'd them when living, the sweet Willy O;  
And when Willy dy'd,  
'Twas Nature that sigh'd  
To part with her All in sweet Willy O.

The tune set to the foregoing words is quite characteristic of Dibdin in youth\*:

The following extract will give a sufficiently accurate idea:

*Allegretto.*



In the second of his Stratford songs, Dibdin celebrates the mulberry tree said to have been planted by Shakespeare in the garden of New Place. From the wood of this tree a cup had been carved, and was, if I remember rightly, presented to David Garrick, then Dibdin's patron. Our ballad-maker does not overlook the cup:

Behold this fair Goblet, 'twas carv'd from the Tree  
Which, O my sweet Shakespeare, was planted by thee;  
As a Relic I kiss it and bow at thy Shrine,  
What comes from thy Hand must be ever divine.

Here follows a refrain:

All shall yield to the Mulberry Tree,  
Bend to thee,  
Blessed Mulberry;  
Matchless was he  
Who planted thee,  
And thou, like HIM, immortal shall be.

The bard vaunts the superiority of the mulberry over all the trees of the field—

Ye trees of the forest, so rampant and high,  
Who spread round your branches, whose heads sweep the sky,  
Ye curious exotics, whom taste has brought here,  
To root out the natives at prices so dear,  
All shall yield to the mulberry tree, &c.

The bard declares there is no garden like that of Shakespeare—

Let Venus delight in her gay Myrtle (*sic*) Bowers,  
Pomona in Fruit trees and Flora in Flowers,  
The Garden of Shakespeare all Fancies will suit,  
With the sweetest of Flowers and the fairest of Fruit.  
And all shall yield, &c.

The bard finds in Shakespeare the highest good—

With learning and knowledge the well-letter'd Birch  
Supplies Law and Physic and Grace for the Church,  
But Law and the Gospel in Shakespeare we find,  
And He gives the best Physic for Body and Mind.  
And all shall yield, &c.

Finally, the bard makes a proposition—

Then each take a Relic of this hallowed Tree,  
From Folly and Fashion a charm let it be;  
Fill to the Planter the Cup to the Brim,  
To honour your Country do Honour to HIM.  
And all shall yield, &c.

The third song, "The Jubilee, a Roun-de-lay," is much the best of the group, as regards both words

and music. After invoking the Muses to follow him to Stratford, the poet proceeds—

On Avon's banks, where Shakespeare's Bust  
Points out and guards his sleeping Dust,  
The Sons of scenic Mirth agree  
To celebrate this Jubilee.

Come, Daughters, come, and bring with you  
The Ariel Sprite and fairy Crew,  
And the Sister Graces three  
To celebrate this Jubilee.

From Birnam Wood and Bosworth Field,  
Bring the Standard, bring the Shield,  
With Drums and Martial Symphony,  
To celebrate this Jubilee.

In mournful Numbers now relate  
Poor Desdemona's helpless fate,  
With frantic Deeds of Jealousy,  
To celebrate this Jubilee.

Now in jocund Strains recite  
The humours of the bragart Knight—  
Fat Knight and Ancient Pistol, He,  
To celebrate this Jubilee.

The tune to these verses is very animated, and singularly Handelian in character. Dibdin wrote few better, of its kind.

Last of the Stratford songs is one entitled "The Warwickshire Lad," and in it we have praise of Shakespeare in another form—

Ye Warwickshire Lads and ye Lasses,  
See what at our Jubilee passes,  
Come, revel away; rejoice and be glad,  
For the Lad of all Lads was a Warwickshire Lad.

Our Shakespeare compared is to no Man,  
Nor Frenchman, nor Grecian, nor Roman;  
Their Swans are all Geese to the Avon's sweet Swan,  
And the Man of all Men was a Warwickshire Man.

Old Ben, Thomas Otway, John Dryden,  
And half a score more we take Pride in,  
Of famous Will Congreve we boast, too, the skill,  
But the Will of all Wills was a Warwickshire Will.

The tune is commonplace.

Among the songs sung at Drury Lane, and not in the "Great Booth" at Stratford, is one for two voices, entitled "A Serenade." From this I shall make no extract, seeing that both words and music are pointless. A better example is an effusion headed "Sung by Miss Radley," in which the bard speaks from the point of view of one who despises poetry. "About whom is all this fuss?" he asks, and goes on—

A Prince or a Statesman!  
It can't be a Poet, O no;  
Your Poet is poor,  
And nobody, sure,  
Regards a poor Poet, I trow.  
The rich ones we prize,  
Send them up to the skies;  
But not a poor Poet, who lived  
Lord knows how long ago.

The last piece is a duet (sung by Mrs. Baddeley and Miss Radley), in which it appears that there is some comfort in not having a Shakespeare amongst us—

Let us sing it and dance it,  
Rejoice it and prance it,  
That no Man has now such an Art;  
What would come of us all,  
Both great ones and small,  
Did he now live to peep in each Heart?

Though sins I have none,  
I am glad he is gone,  
No Maid could live near such a Man.

Which is certainly an ingenious compliment.

A fresh breeze, health-laden, comes through my open casement; clouds are chasing each other across a vast expanse of sky, and playful shadows are mocking them on the hill-sides. The sun shines merrily and—there is the robin again! Pardon me, gentle reader, if I now put aside Messrs. Novello's old book, turn from the ghosts of those who strutted their little hour at Stratford a hundred and thirty years ago, and go for a stroll.

X.

\* The Composer was twenty-three in the Jubilee year.



## THE MUSIC OF WATER.

THE Music of Water may be divided into two orders—the natural and the artificial. The existence of the latter may come as news to many, for although music has made use of many strange mediums for the exhibition of sound, has extracted harmonious notes from the most unlikely substances, water has never, within the scope of ordinary experience, been subjected to such a treatment for the purposes of art. Doubtless the peculiarly romantic sound of water in cascades and mountain torrents first impressed man with the conception that water might be employed as a material for consciously producing music. Water, more than any other element in nature, is the essentially musical substance in the world. Wind, which can whistle, sigh, and moan, if we were to trust only to the encomiums of poets, would undoubtedly be conceded the superiority over water; but its sound is more commonplace, more coarse, and more intermittent. While the wind on a moor sighs in gusts and dies a hundred times ere one has walked a mile, the prattle of the brook by the wayside is continuous; and its never-ceasing murmur can be analysed with far greater success than can the spasmodic utterances of the blast. The gurgling of a brook is one of the most musically satisfying sounds in nature, because it embodies the trill—the essence of all variety, the sweetest decoration of musical melody, and the main element in the music of birds, whose warbling we acknowledge to be the most finished utterance of uneducated minstrelsy. None of the sounds intoned by the wind can compare for a moment with so artful an expression of tone as this. The rippling of a cascade owes its beauty to that same embodiment of the trill which is found in the brook, and even down to its most diminished form, the mere trickling of water from one moss-grown stone to another exhibits this special feature. Many find a singular beauty in the tone of a cascade when, almost dried up in the summer time, it does little more than drip in silvery drops from its hollowed basin above to a slab of rock below. The secret of this pleasure is the regularity of the sound, which, by recurring moment after moment with a trifling interval between each, mimics the effect of musical rhythm and is mysteriously charming to the mind. Water alone, of all substances in nature, is capable of such rhythmic effects in its own natural state. Such, likewise, is the secret of the pleasure which many feel in listening to the patter of rain. There is a rhythm in the sound of rain, still more in that of hail, which has a fascination to those who choose to study it. It may be heard to perfection in the thundershower, owing to the lull in the air which generally precedes the advent of a storm; and in the pauses of a thundershower the rhythm of the rain may be listened to with awe as the essentially musical moment in the conflict of the elements.

To sit on a bridge and drop pebbles in a brook by moonlight, when all the world is still, is an occupation which those who are interested in nature's sounds will sometimes beguile their fancy by pursuing, and never without delight. The crisp staccato note of the water as the pebble enters it is no less beautiful than the full and copious tone with which the stone buries itself in the depths. The splash of water is a very varied thing, and, strange to say, it was this feature of water's music which first attracted the attention of man to the artificial imitation of its melody. The Greeks, whose ear for the nicest gradations of sound must have been marvellously acute, were accustomed to amuse their idle hours by a highly æsthetic game, the object of which was to divine good or ill fortune in love. Originating pre-

sumably with listening to the splash of falling water and taking omens from some nymph-haunted fountain, where the deities were supposed to give signs by the sound, the game was framed at least with an allusion to such an original: A large basin of polished metal, of such fine material that the slightest concussion would produce a sharp and ringing sound, was suspended in the air at a convenient height from the ground, and generally with a large tank of water beneath it so as to prevent the floor being splashed when the metal basin was missed by the thrower. At a certain distance from this a chalk line was drawn on the floor, and the players stood toeing this line, each with a cupful of water in his hand ready to throw the contents in turn into the metal basin, at the signal given by the director of the game. Sometimes wine was used instead of water by the better classes, but in all cases the method of procedure was the same. The player stretched out his arm and with a quick turn of the wrist launched the water of his cup in a full and well collected stream through the air, having so directed it that it should fall exactly in the middle of the metal basin. There was an interval of silence, while all present listened to the splash of the water on the metal. According as it was firm, strong, faint, thin, unsteady, or scattered, so was the excellence of the cast determined. Each player in the party threw in turn, and over and over again in the course of the game; yet there seems never to have been any difficulty in deciding the respective superiority of the various casts. To us, unaccustomed to pay any attention to a sound so homely as the splash of water, a decision on its various grades of *timbre* would be plainly out of the question; yet the possibility of analysing such a sound has been shown by what we have mentioned above, analysing it too with as much minuteness as separates the various notes of the scale. So fond were the Greeks of this extraordinary game, that public courts were built in their cities for the purpose of playing it, and among the idlers of the towns the artistic pastime was as favourite and engrossing a pursuit as tennis or racquets with us.

The natural melody of which water is susceptible, without any human interference to direct it in any way, has been shown most conclusively by a philosophical experiment, made by the French chemist, De la Rive. This gentleman, suspecting that an inherent melody resided in the substance, which, under certain conditions, was made palpable to the ear, tried several plans for extracting the sound of water in the most abstract manner possible, and succeeded in eliciting the pure tone of the element at last. His method was to condense vapour in a thermometer by a peculiar process, not necessary to be alluded to here. The vapour in the bulb of the thermometer (when it passed off into liquid) emitted, at each condensation, musical notes of great power and sweetness, for which he could assign no reason, and which we must be content to explain on the same principle merely, that when a tightened string is struck a musical tone comes. Even when water is hardened and has become ice the element does not lose its musical capabilities, and recent observations have gone to show that through any large sheet of ice there is always some one note humming, whose pitch varies according as the ice is thick or thin. In thin ice the dominant note is a high one; in thick ice a low one. An enthusiastic experimentalist has even gone so far as to insist that he can determine the safety of the ice for purposes of skating by reference to the note which the pond at large is humming. According to this ingenious discoverer no ice is safe unless its note is lower than C on the first ledger line above the bass clef.

Possibly, in a primitive state of society, before men had become chained to particular types of instrument, the melody of water would strike the human mind as possessing certain possibilities which would be ignored by civilised man. When a savage was hollowing out a log to make into a drum, the prattle of the brook hard by would seem as natural a source of musical possibilities as the trees around him, from the stump of one of which he had with labour begun to fashion his primitive musical instrument. Certain it is that uncivilised men develop and employ the sound of water for the purpose of musical enjoyment to an extent which we can have no conception of. Among certain tribes of the Lower Amazon, in South America, a musical instrument is in use which for oddity has had no parallel in the world. The sound is simply that of flowing water, and the instrument itself is so contrived that the water from one vase or vessel may be poured automatically into the other, and so continue without any labour to the listener in regulating the arrangements. As to what intervention is necessary with regard to starting the instrument and periodically attending to it we are not aware, as the accounts are discrepant which describe it to us. Its patrons and inventors, however, the Brazilian tribes with whom it is found, are said to sit listening entranced to the melody. Occasionally, an ardent admirer of the instrument will linger by it for hours together, with as much delight as we should daily over lute or guitar.

Certain North American tribes used to exhibit a partiality for the sound of splashing water over trickling, and to compass their desire, they formed instruments almost as singular as the preceding, and more intelligible to general comprehension. A bull's hide was sown into the shape of a tortoise, and, all the interstices being made watertight, was filled with water and hermetically secured. A large volume of water was in the inside of so enormous a receptacle, and most sonorous was the splashing which ensued when this instrument was played. The method of playing upon it was to strike the hide with heavy drumsticks, which produced the necessary effect upon the liquid within. So singular was this instrument deemed, even by the Indians themselves, that they invented a fable to account for its existence. They declared that into such an instrument the waters of the Deluge, when they covered the earth, were drawn off, and that to perpetuate the great blessing which this conferred on mankind they continue to manufacture such instruments to the present day. In the medicine mysteries of many of the tribes, this latter idea was carried to its logical completion. Four tortoises were declared to have received the waters of the Deluge—each tortoise swallowing the inundation of one quarter of the world. Accordingly the drums in the medicine mysteries were always four in number, and so disposed as to indicate the four points of the compass. Similar instruments, though less elaborate in shape, have occasionally been found in South Africa by travellers, and possibly we might hear of their existence elsewhere, were our information with respect to uncivilised peoples more exact than it is at present.

A singular fact in connection with the subject we are treating of is the immense mass of legends among all people and in all ages, which derive instruments of music in a fabulous manner from the water. From the simple natives of Guiana, who declare that a spirit, named the Orehu, dived into the water to fetch up their chief musical instrument, the rattle, to the cultivated and refined Greeks, who averred that the lyre, the gift of Mercury to man, was originally brought out of the abysses of the ocean; countless have been the stories relating to the same element,

and connecting it similarly with music. The Assyrians believed that all their instruments were brought to them by a fish god, probably the prototype of the Phœnician Dagon, who swam from the Persian Gulf with these priceless gifts in his possession; and the Mexicans averred that Tezcatlipoca, the god of music, brought the art to Mexico, and, being compelled to traverse the sea in order to reach the country, made a bridge of whales and turtles for this purpose, walking over their backs through the waves. The Hindoos, Chinese, and other nations have legends no less singular, relating to the same fictitious origin of music. Such coincidence presents an inexplicable riddle, which, meanwhile, there has been no satisfactory attempt at solving.

But we are allowing ourselves to drift from the "music of water" to the yet more recondite consideration of water as the origin of music—a fanciful theme we do not propose to pursue.

In antiquity the adaptability of water to musical purposes early attracted the attention of inventors. Water-clocks were a useful and important discovery, which speedily assumed an artistic and musical form. The original idea of these pieces of mechanism was the dripping of water from one vase into another, which proceeding at the rate of drop by drop gave an exact indication of the time occupied in the exhaustion of the vase, and thus served for all the purposes of a clock. So thoroughly identified were the two things that the expression, "What is the water?" was a perfect equivalent for "What is the time?" and the Greek orators spoke freely of "the water of their orations," meaning the space of time consumed in their delivery. Since water-clocks, though admirable indications of time by day, would plainly be of no service at night, an inventor bethought himself of a plan by which the water, creating wind by the propulsion of a little wheel, should thus breathe air through a tiny flute, which thereupon uttered a soft and melodious sound. This flute was so contrived, or, rather, the revolution of the wheel which formed it, that the hours of the night could be sounded in their order. From these beginnings a most extraordinary musical instrument was invented, more elaborate than any we have yet described, yet difficult to grasp in its complete mechanism, owing to no specimen or no drawing of it having been preserved to us. It was a box of flutes, wherein the instruments were set on end similarly to the method adopted with the pipes of an organ. This box was placed above a large vase containing water, the ends of the flutes being open and turned downwards towards the water. According to the commonly received account, the water was agitated by a boy, and the wind thus created in the interior of the instrument set the flutes playing. Such motion of the water, however, seems inadequate to producing the effect designed. More probably wind was pumped through the water by means of pistons and levers, and the current of air thus admitted into the pipes caused them to sound.

In order to convert this mechanism of quaint and ill-regulated melody into a practicable and manageable instrument, nothing more was wanted but the addition of slides to the pipes, which could open and shut them at pleasure. By this simple means the sound could be directed and governed; and nothing more but the addition of keys, connected by strings with the slides so as to command them at the will of the player, was required to turn this water-flute into an organ.

Water remained the concomitant of organs for almost a thousand years from that date onwards. The office fulfilled by the water was not that of a mere hydraulic appendage that can be dispensed with,

as with us; the element was part and parcel of the organ, and the organist, wherever he went, was in company with vases full of water, funnels, pistons, and other apparatus which the water rendered necessary. This water-organ, clumsy as it may appear to be, was nevertheless not necessarily so, but certain kinds of it could be carried from place to place with ease and convenience.

Into the history of the water-organ we do not propose to enter, having already treated it at length in a former contribution to this paper. It is interesting to remark, however, for what a long time the water-organ endured in preference to that other form of the instrument which employed bellows. Even in the time of Louis the Pious, the son of Charlemagne, water-organs were still the popular form, and all organs made by George the Venetian, the celebrated builder of the age, were furnished with the hydraulic apparatus of which we propose immediately to give a description. Researches into the early history of the organ, it may be remarked, have remained a barren field for most investigators, owing to their confining their attention to the notices in Latin writers, which are few and far between. The real home of organ-building during the dark ages was not at Rome, in Italy, or even in Europe, but at Constantinople, where the organ, instead of being an obscure and neglected mechanism, was the fashionable instrument of the Greek world for centuries, being employed in the circuses, at banquets to usher in the guests, at state ceremonials, and on other public occasions, as, for instance, at those ceremonies in the Golden Hippodrome on the first Monday after Easter, when the Emperor received the acclamations of the people. Up till the downfall of the Western Empire, the fortunes of the water-organ can be followed in Italy, and receive illumination from quarters and from writers whose professed aim in description is not a musical one. Gibbon speaks of the "enormous water-organs of the theatres," which in the later Imperial times were employed in Rome; while delicacy of structure had attained a high degree of perfection, judging from the accounts in Ammianus of the portable water-organs which slaves were accustomed to carry about from house to house, in order to take part in the private concerts of their masters. At present, however, we are not considering the subject of the water-organ, but merely the water mechanism connected with the instrument, which in so far as it was auxiliary to the playing of the organ, may justly be considered as coming within the scope of "The Music of Water." This mechanism, in conclusion, we will now describe. There was, first, a large vase half full of water, which had an inverted funnel in it, connected by a pipe with a flat box or wind-chest above, which contained the wind. On each side of this vase were cylinders with pistons inside them, which were worked with levers from below like pumps. These cylinders had pipes running from them into the central vase, down through the water into the bell of the funnel. There were valves at the top, hanging by moveable chains. When, therefore, it was necessary to fill these cylinders with air, the lever was raised, the valve immediately descended, and through the hole the air rushed into the cylinder. But directly the lever was pumped downwards and the air sent rushing up the cylinders of the piston, at the first puff the valve closed at the top, the air, therefore, rushing through the pipe into the central vase of water, and down into the bell of the funnel, whither the pipe reached. From thence with redoubled force, owing to the weight of the funnel, it was driven up the funnel's pipe and into the wind-chest.

A VALUED correspondent sends us the following: "The Wagner performances at Covent Garden and Drury Lane have been so good that some stay-at-home critics have been wondering in what respects the chief German opera-houses, and especially the Wagner Theatre at Bayreuth, could furnish anything better. As far as concerned the principal artists, Sir Augustus Harris procured the best that was to be had, and it is obvious that even Bayreuth can do no more. It is, therefore, less in the abilities of the leading artists than in the many small matters of detail which go to make up perfection that we must look for the marks of distinction between London and Germany. Leaving for the nonce such important matters as the thoughtful and artistic stage-management, or the concealment of the orchestra—the effect of which, by the way, on not merely the balance, but even the quality of tone, is perhaps scarcely appreciated—let me take a single point in which it has always seemed to me that the German opera-houses had a distinct advantage. I refer to the lighting of the stage, a matter which has more to do with the effectiveness of a dramatic performance than seems to be generally admitted by stage-managers on this side of the Channel, if, indeed, we may judge of their principles by their practice. The erratic conduct of stage moonbeams, which always seem to dance a servile attendance on the *prima donna*, quite regardless of natural laws, is proverbial, and the marvellous power of the smallest property lantern to brilliantly illuminate the gloomiest and most spacious of dungeons is equally well known. It may be interesting, therefore, to quote the example of the Munich Opera House, taking two well-known scenes as an illustration: In the Dungeon Scene in 'Fidelio,' when *Rocco* makes his appearance, he sets his lantern near the grave, to the left of the spectator, whereupon the footlights on the same side of the stage are partially turned on, the other side of the stage being left in comparative darkness. When, however, *Rocco* crosses with his lantern to see whether his prisoner be still alive, the lights on the corresponding side of the stage are raised and the others lowered. Again, the second act of 'Lohengrin' furnishes an excellent illustration of this praiseworthy attention to details. As we are accustomed to see this scene presented, the complaisant moonbeams make their appearance the instant *Elsa* comes out into the balcony, and are turned off so soon as she retires. At Munich this is differently ordered. Before the scene between *Ortrud* and *Telramund* is over, the moon has risen and has, by degrees, illumined the balcony, so that when *Elsa* appears she is in a flood of light, which gradually disappears after she has left, to give way to the approach of dawn. This is, in its turn, no less artfully contrived, and though necessarily more rapid than is customary in these latitudes, is not so sudden and spasmodic as to be ludicrous. At first the pinnacles of the buildings assume a slightly pinkish hue, which spreads downwards and grows in intensity until, by degrees, the whole stage is flooded with the light of day. The different aspects under which the Wartburg is seen in the first and last acts of 'Tannhäuser,' as presented at Bayreuth; or the moonrise in the second act of 'Die Meistersinger,' at the same theatre; or, again, the storm in the first act of Verdi's 'Otello,' as given in Vienna, might be quoted from numerous instances that occur to one's mind of this thoughtfulness; and the effect that a close attention to such details has in enhancing the general impression made by a dramatic work is much greater than might be imagined. They may be trifles, but then is not art, as well as life, made up of such?"



PREVIOUS to starting upon his recent visit to Italy, Dr. Hans von Bülow addressed a letter to Verdi, in which the writer refers to his former disparagement of the works of the composer of "Il Trovatore," and to which the Italian maestro, soon after, returned a courteous reply. This brief correspondence is at once so interesting and so thoroughly characteristic of its respective authors, that a translation of the letters will doubtless be welcome. The gifted pianist-conductor, who has evidently studied his Victor Hugo to some purpose, writes, or rather gushes forth, as follows:—

#### ILLUSTRIOUS MASTER,—

Deign to listen to the confession of a penitent sinner. It is now some eighteen years ago that the undersigned committed, in public journals, a gross blunder in regard to the last of the five Kings amongst the representatives of modern Italian music. Alas! how often since has he repented him of it; how often blushed with shame at the recollection! Be it said, however, that at the time of perpetrating the libel in question (which, mayhap, in your magnanimity, you have quite forgotten), I was virtually in a state of mental aberration. Suffer, then, this fact to plead for me as an "attenuating circumstance." My spiritual vision was obscured by an ultra-Wagnerian fanaticism. During the last seven years, light has gradually dawned upon me. Fanaticism, being purified, has become enthusiasm.

Fanaticism—petroleum! Enthusiasm—electric light! Light, in the intellectual world, is called justice. Nothing there is more destructive than injustice; nothing more intolerable than intolerance—as has been aptly said before by the excellent Giacomo Leopardi.

Since I have attained to this degree of knowledge, how my life has become enriched, how enlarged the vista of the most precious joys—those afforded by Art! I began to study your latest works—"Aida," "Otello," the Requiem—a recent performance, though imperfect, of which latter has moved me even to tears. I studied them, not merely according to the letter, which kills, but according to the spirit, which giveth life. In fine, illustrious master, I now admire, I love you!

But will you forgive me? Will you avail yourself of the privilege of sovereigns to grant a free pardon? In any case, and were it only in order to set the example to those of my brethren in art who, being younger than myself, still persist in error, it behoves me to confess the fault I committed in the past. True, therefore, to the Prussian device of "Summ Cuique," I heartily exclaim *Evviva Verdi*, the Wagner of our esteemed allies!

H. VON BÜLOW (born 8th of January, 1830).

To this grandiloquent epistle the Italian maestro replied as follows:—

#### MUCH ESTEEMED MAËSTRO,—

You have not committed the shadow of a fault, and no absolution is called for. If your present opinions differ from those you formerly held you have done right to say so, although I should never have complained. Besides, who knows? Perhaps you were right before. In any case, however, your unexpected letter, coming as it does from a musician of such worth, and of such importance in the world of art, has afforded me the greatest pleasure, not from a feeling of personal vanity, but because it proves to me that highly-placed, genuine artists are able to judge without the prejudice of schools, of nationality, or of time.

Since the artists of the North and of the South have different aspirations, be it so, and let them be distinguished from each other. They should unite in the determination to remain faithful to the genius of their nationality, as Wagner has so justly observed. Happy indeed are you in being able to call yourselves the sons of Johann Sebastian Bach. As for ourselves, we also, who are the sons of Palestrina, have had once a grand school which was truly our own. Nowadays it has become degenerate and threatens to come to grief altogether. Ah, if we could only begin over again!

I am sorry that I cannot come to the Musical Exhibition at Vienna, where, besides the pleasure of meeting so many celebrated musicians, I should have had the delight of shaking hands with you. I trust that my great age will plead for me with the gentlemen who so kindly invited me, and that they will excuse my absence.

Your sincere admirer,

G. VERDI.

THE history of arrangements, or derangements, of musical compositions has yet to be written, and if any such work fails to see the light it will not be for lack of material. As a small contribution towards the subject-matter, a correspondent calls attention to Locke's "Macbeth" music as adapted to sacred words! The title of this remarkable publication, which was issued in the forties, is "Praise God on high! Sacred Cantata . . . written by Alfred Morland, and adapted to the celebrated music composed by Matthew Locke, A.D. 1605 . . . by E. J. Westrop." Without making a detailed comparison between the original and its perversion, we shall refer to one or two striking points of difference. After the symphony, the words of the *Fourth Witch*, "Speak, sister, speak, is the deed done?" are replaced by "Praise God on high! praise His great

Name." Later on, the same gentleman's suggestion "Now let's dance" is changed to "Praise the Lord." The original "And nimbly dance we still" appears as "And in that day the dead shall wake," the nimble quavers in the first two bars of the 2-4 time (p. 11, Novello's Octavo Edition) being changed into more sedate crotchets, and the time-signature altered to suit. The first Recit. of Act iii., Scene 5, is completely transformed; instead of "Hecate (we almost seem to hear "Hack it"), come away," the words are "Holy, holy is His name," and the music is also altered and given to four voices in chorus. The following air, "My little merry, airy spirit see, sits in a foggy cloud and waits for me," is adapted to the words "The cherubim and seraphim continually do cry, Holy, holy, holy." The music of the last chorus of this act, "We fly by night 'mongst troops of spirits," is arranged to "And live for aye with happy spirits." The cauldron scene has not been adapted. Here then is "tinkering" with a vengeance, and it is quite a wonder that as the arranger has altered the music of Locke he did not change the key. The "Macbeth" music has also been adapted (by the same hand) to suit a Pastoral Cantata, entitled "The Festival of Spring!" Other derangements are two separate sets of "Macbeth" Quadrilles, by J. T. Craven and Joseph Hart respectively, which, however, are not quite so outrageous as the sacred version already referred to. The subject of quadrille adaptations recalls a *jeu d'esprit* of the late "J. W. D." In the *Musical World* of October 20, 1842, an advertisement announces: "The Stabat Mater Quadrilles, arranged from the melo-dramatic music adapted by Rossini to the 'Stabat Mater,' by J. W. Davison. Price 4s.; as Duets, 4s. N.B.—In the press, 'A defence of the Stabat Mater Quadrilles,' to be presented to the purchasers." In the following week appeared this fiery criticism: "Works received for review:—'The Stabat Mater Quadrilles'—to which we have given the warm reception we some time since promised them—they have enlightened our washerwoman's copper fire." It is not generally known that there exists a set of quadrilles on themes from "The Messiah." Copies are naturally scarce, and, we hope, will remain so.

THE chorus rehearsals for the approaching Leeds Musical Festival, recently resumed after a well-earned holiday, have been in progress for some months, long enough to make it possible to form an opinion as to the quality of the chorus, a matter of especial interest on the present occasion, having regard to the distinct deterioration which was noticeable in this department in 1886. Impressed by the necessity of a change of tactics, the executive committee, after much discussion, determined to enlarge the area from which the singers are drawn. It had been noticed that for the past two or three Festivals the chorus had become more and more exclusively a Leeds one. The practical advantages of having the singers on the spot were obvious, but it was equally obvious that if the area of choice were widened the quality of the chorus could hardly fail to be improved, for not only would the adoption of this plan make it possible to select the candidates by reference to an even higher standard than heretofore, but it is notorious that some of the best chorus-singers in the West Riding hail from the neighbourhood of Huddersfield and Halifax, localities which have formerly been practically, if not nominally, excluded from participation in a Festival which appeals for support not merely to the town of Leeds, but to the whole of the County of York. It is worthy of note that it was on this very point of making the chorus too exclusively



local that, as appears from the "History" by Alderman Spark and Mr. Bennett, the late Mr. R. S. Burton resigned his post of Chorus-master to the Festival in 1874, so that by the new policy his contention has been in great measure vindicated. For the coming Festival, therefore, choral contingents are being trained under local conductors at Leeds, Bradford, Huddersfield, Halifax, and Dewsbury, all meeting at Leeds for occasional rehearsals of the entire body. Several of these full rehearsals have already taken place, under the superintendence of Sir Joseph Barnby, who very readily complied with the request that he should act as the deputy of his friend Sir Arthur Sullivan, and, so far as it is possible to form a judgment without being duly precipitate, the chorus, whether as regards tone or style, promises to fully justify the new system of selection that has been adopted. Sir Arthur Sullivan, on his first visit to Leeds in connection with the present Festival, expressed himself thoroughly satisfied with his forces, and alluded to the change of policy as one which he had himself strongly advocated.

At the moment of writing not a single theatre in London is occupied with any species of operatic entertainment, a circumstance unexampled for many years. But it is the calm which precedes the storm, for if reports may be trusted, opera of every description is coming like a flood in the course of a few weeks. Sir Augustus Harris will have a season at Covent Garden consisting chiefly, in all probability, of French works performed in the Gallic tongue. That plucky *impresario*, Signor Lago, who has several times played a trump card when least expected, is busy making arrangements for an Italian season at the Olympic. His engagements already include Madame Fanny Moody, Miss Lily Moody, Signor Vignas (who made such a favourable impression last year in "Cavalleria Rusticana," and who it is said will appear in "Lohengrin"), Mr. Eugène Udin, and Mr. Manners. Hopes are entertained that Madame Albani and Miss Macintyre will also join the company. Signor Lago is scarcely likely to find another "Cavalleria," but he will probably try a new opera by Signor Puccini, a fellow pupil of Signor Mascagni under the late Ponchielli, and the latest representative of a celebrated Italian musical family. Then the new Trafalgar Theatre is to be inaugurated with comic opera, and the Lyric and Prince of Wales' will both re-open their doors with the same form of art. Further, a bold speculator is credited with the intention of reviving Offenbachian opera-bouffe at the Shaftesbury. Last, but not least, we are to have Mr. Sydney Grundy and Sir Arthur Sullivan's new work at the Savoy. This, it is understood, will be a genuine Opéra Comique, the period being that of the Roundheads and the Cavaliers, and the principal episode the elopement of *Dorothy Vernon* with *Sir John Manners* from Haddon Hall. The heroine is to be played by Miss Lucille Hill, who will be remembered as the country girl in "La Basoche" at the Royal English Opera House, and Messrs. W. H. Denny and Rutland Barrington are said to have good parts. Obviously lovers of the lyric stage have a good time at hand.

OUR scanty stock of fifteenth century music has lately been considerably enriched through the publication by Dr. Riemann of several *chansons*, by Gilles Binchois, the contemporary of Dunstable and Dufay. No one has yet discovered the dates at which these musicians were born, but Binchois is said to have died in 1460, Dunstable in 1453, and Dufay in 1474. So little of the music of these worthies has come

down to us that, by his addition to its store, the eminent German historian has considerably increased our debt to him—already a large one. The songs he has just given to the world have been transcribed (and translated into modern musical notation) from a MS. in the State Library at Munich, which consists of "four double sheets of vellum, still showing the original foliation 7, 8, 9, 10, 13, 14, 19, 20, and leaving us, therefore, to mourn the loss of twelve sheets." Dr. Riemann goes on to say: "The MS. is a Chorus book—i.e., the parts belonging to one number are on the pages opposite each other; on the left the discant with the text, on the right the tenor and counter-tenor"; he also fully describes the notation. The *chansons* printed consist of six "à 3"—to which, we regret to say, Dr. Riemann has adapted German words in place of the old French ones—and the incomplete parts of five others, two being discants with text, and three, tenors and counter-tenors, without text. As far as a necessarily limited knowledge enables comparison to be made, these *chansons* compare very favourably, in musical merit, with other works of the period to which they belong. This is especially the case with regard to the freedom and expression of the melodic writing.

UNMINDFUL of the wisdom enshrined in the popular proverb, Mr. Stocks Hammond, living in a glass house, threw stones at Mr. Akeroyd. The latter, it is true, had previously thrown stones at Mr. Hammond, but then Mr. Akeroyd doesn't live in a glass house—which makes all the difference. The result was that Mr. Hammond's missile, after the manner of a boomerang, returned to its sender, but in the shape of a writ in an action for libel; and the case was so fruitful in revelations concerning Mr. Stocks Hammond's "degrees" that his fate will probably act as a warning to others who, deriving undue confidence from the present unsatisfactory state of the law, may feel inclined to assert themselves, not wisely, but too well. Holders of titles that will not bear investigation should now realize that an attitude of defence is, though quite sufficiently difficult, at any rate much safer than the operation known as "carrying the war into the enemy's country."

To judge from the list of lectures and classes which Professor Niecks has sketched out as his work (or part of it) during the forthcoming session, it is clear that the wits of Edinburgh will find it difficult to work in jokes concerning the "easy chair" of Music in their University. Professor Niecks announces twenty lectures on the "History of Music," forty lectures and lessons (duration, two hours each) on "Harmony, Melody, and Rhythm," and twenty lectures on "Formal and Æsthetical Analysis," besides hinting that Recitals and "lectures, with musical illustrations, will be given from time to time"—these, we suppose, by way of relaxation!

#### FACTS, RUMOURS, AND REMARKS.

THE arrangements for the First Cardiff Triennial Festival, to be held in the Park Hall, Cardiff, on the 20th, 21st, 22nd, and 23rd inst., are as follows:—Tuesday evening: "Elijah." Wednesday—Morning: Overture, "In Memoriam" (Sullivan); "Stabat Mater" (Dvorák); Symphony, No. 5 (Beethoven); "The Revenge" (Stanford); Evening: "The Golden Legend" (Sullivan); Symphony, No. 1 (Schumann); Overture, "Mock Doctor" (Gounod). Thursday—Morning: Overture "Die Zauberflöte" (Mozart); "The Dream of Jubal" (Mackenzie); Overture,

"Die Meistersinger" (Wagner); "Blest Pair of Sirens" (C. H. H. Parry); "Hymn of Praise" (Mendelssohn); Evening: "Saul of Tarsus" (new Oratorio), Joseph Parry. Friday—Morning: "Faust" (Berlioz); Evening: "The Messiah." The principal vocalists will be Madame Nordica, Miss Anna Williams, Miss Maggie Davies, Miss Hilda Wilson, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Watkin Mills, and Mr. W. Ludwig; Mr. Charles Fry will recite the verses in the "Dream of Jubal"; Mr. Alfred Burnett will lead the orchestra; Mr. Hugh Brooksbank is the Organist; and the Conductor in chief will be Sir Joseph Barnby. Dr. Mackenzie, Dr. Joseph Parry, and Sir Arthur Sullivan will conduct their respective works.

WE sympathise entirely with those who wish to see the establishment of cheap opera, but advocates of reform in the present system should not talk at the expense of common sense. It is a fact that such an enterprise as that carried out by Sir Augustus Harris last season would have been impossible at lower prices than were actually charged. To say that the thing was done on too vast a scale is, no doubt, a plausible retort, because it is easy to argue from diminished outlay to cheaper seats. But modest operatic ventures, charging popular prices, have often been made in London, almost invariably without success; proof accumulating upon proof that metropolitan opera-goers will not look at representations which fall short of the traditions of the lyric stage in this country. It is of no use to contrast London prices with those at Vienna or Berlin. In those capitals, opera is endowed by the State, and carried on in buildings for which there is no rent to pay. Truth to tell, the complaints we frequently hear on this subject are childish. The grumblers want an expensive article at far less than cost price, and when they are offered a shilling's worth for a shilling they refuse to trade.

ACCORDING to a Welsh contemporary, the Lord Mayor of London was treated with scant respect at Bridgend Eisteddfod by an audience much less concerned to see him than to know whether Llanelly could beat Dowlais in chorus-singing. Speeches were rudely cut short by the impatient crowd, and we read that had not the orators succumbed "a storm would have arisen which would not have been easily allayed." This is no uncommon occurrence at Eisteddfodau, where the amenities, as between the body of the hall and the platform, are not very carefully cultivated. To say sooth, a Welsh audience can be, and often is, very rude indeed. But there is something to be said on the other side. The Eisteddfod platform is rich in orators, who lose no chance of striking in and, when in, keep there as long as possible. Nowhere does the *cacoethes loquendi* flourish more rankly, and we are never surprised to hear of measures designed for its summary suppression. But we are sorry for Lord Mayor Evans.

OUR Welsh contemporary, after recording the ill manners at Bridgend, must needs fall into flattery of the misdemeanants, and say: "The fact that the masses in Wales are so far above the masses in England, and that this superiority emphasises itself at an Eisteddfod, is the allurements which entices me to these gatherings." Hm!

THE writer criticises Eisteddfodau, nevertheless. He says they are narrow—"Wales for the Welsh"; that they encourage only one class of music—namely,

oratorio and its kindred, the consequence being that flexibility of voice is lost (we do not exactly see the connection, but never mind); and that Eisteddfod adjudications tend to make note and expression purely mechanical. "They take no notice of style at an Eisteddfod, and originality is at once suppressed. If Rubinstein were to play at an Eisteddfod, the adjudication would be something like this: 'M. Rubinstein played with great spirit and fire, but he occasionally struck a false note, and the passage marked *andante* was taken too quickly. Miss Jones's rendering was not marked by any of these blemishes. She played the piece most correctly, and, though her light and shade were not so accentuated, yet we have decided to give her the prize.'" *Messieurs les juges, la parole est à vous.*

THE Wolverhampton Festival is dead, but not so the Wolverhampton Festival Choral Society, which has just issued the prospectus of its coming season. There will be three Concerts. The first promises Schumann's "Paradise and the Peri," Goring Thomas's "Out of the Deep," and a miscellaneous selection. At the second, "Elijah" will be presented; the third is described as "Miscellaneous." A curious feature in the prospectus is some short eulogistic remarks upon the artists engaged. We extract a few as specimens: "Miss Mary Reeve is announced as 'the coming contralto,' with a grand voice and an excellent method of production." "Mr. Musgrove Tufnail is a most accomplished artist with powers of a high order." Miss Medora Henson is "specially recommended by Sir Arthur Sullivan," and Miss Sarah Berry "has been specially successful in the music of this Oratorio ('Elijah')." These testimonials may be of some use in cases where ordinary reporters are turned on as musical critics.

MR. JUSTICE CAVE objects to music! Shall we exclaim "Poor man!" or "Poor music!" On that point, perhaps, it will be well to keep silence, but we may discuss the circumstances under which the learned judge professed dislike of the art. Not being able legally to vote money for a town band, the conscript fathers of Yarmouth bethought them of a device which would keep within the law and yet attain the end desired. Accordingly, they voted a sum of £100 to the Mayor, with an understanding that he would spend the money on the band. This proceeding was challenged in the Court of Queen's Bench before Lord Coleridge and Justice Cave: "It is perfectly regular," said the musical C. J. "It is evident your client objects to music, and there I agree with him," added the unmusical Cave; but, on the point of law, he agreed with his chief. Result: the Mayor receives his £100 and Yarmouth rejoices in a town band. But poor Music comes off badly. She is under the frown of Mr. Justice Cave.

THE late Mr. W. H. Summerscales was a musical professor of note in Keighley and its neighbourhood, and so well discharged various duties—among them those of honorary conductor of the Keighley Musical Union—that, on his death, in 1890, a Summerscales Memorial Fund was started and over £200 subscribed. The income from this fund is devoted to the encouragement of musical culture by offering prizes for competition. The first *concours* will take place on the 24th inst., when the three candidates who come best out of the trial will each receive two guineas and a silver medal bearing a portrait of Mr. Summerscales. The competition is limited to violinists, sopranos, and basses, and the competitors must be

natives of the West Riding under twenty-five years of age. The committee may be felicitated upon having turned a small fund to the best possible use.

THERE was a "function" at Portland, Maine, on the 3rd ult., to celebrate the eighty-fourth birthday of F. N. Crouch, composer of "Kathleen Mavourneen." "Woman" came out greatly on the occasion. Mrs. Marcia Bradbury Jordan read a poem specially written by Caroline Dana Howe, and followed up by reading one of her own. Mrs. Clara Marcelle Green delivered herself of a sonnet; Miss Varnum read a "note" from Mr. Parker Pillsbury, of Concord; Mrs. E. S. Osgood read an original poem; and Miss Bessie Varnum wound up by reciting verses written by Miss E. W. Varnum. All that the poor old man received by way of consolation for his sufferings as a listener was—what does the reader suppose? The sum of eighty-four dollars! "Woman" gratifies her vanity cheaply over in Portland, Maine.

MR. W. H. STATHAM's letter to a daily contemporary on the balance of the modern orchestra is worth serious consideration. It complains that, while modern usage has nearly doubled the strings, it has left the "wind" where it was, and that, consequently, in *forte* passages, important phrases given to the last-named are often inaudible. Of course they are, but such is the demand of modern taste for brilliancy and power that Mr. Statham's remonstrance is like "a voice crying in the wilderness." He suggests that the "wind" should be doubled in order to restore the lost balance, but there are many and obvious objections to such a step. Suppose we revert to the old order, and play Mozart and Beethoven with the orchestra for which those masters wrote. No musician would complain, whatever others might do.

THE editor of a Sydney contemporary should keep an eye upon the "devil" in his office. That grimy imp lately got hold of a set-up musical criticism and played with it such pranks as might make an angel weep. He made the unfortunate writer talk of "Spolier's great ninth concerto" and "Hans Sett's graceful Baracole." Then, being, no doubt, of Cockney origin, he changed "*Fantasia appassionata*" into "*Fantasia appassionater*," and finished up by declaring that a certain pianist played "Lizst's '*Le Prophète*' (Les Palmeurs) and Chopin's prelude to a Study of Paganini, arranged by Lizst." Having accomplished this, the imp appears to have "shut up in measureless content"—a condition very different from that of the poor critic, next morning.

SOME surprise has been expressed that certain eminent members of the musical profession were passed over in the recent distribution of Knight-hoods, and at first sight it would, indeed, appear as though a mistake had been made. But it is obvious, on reflection, that the profession generally were not "in the running" on this occasion. Sir W. G. Cusins has long held a Court appointment; Sir Walter Parratt has, for some years, been a Court Organist; and Sir Joseph Barnby is closely identified with a quasi-Royal institution at South Kensington. Nobody grudges these gentlemen the honour bestowed upon them, especially as it casts no reflection upon others, whose turn will come later.

THE discussion between Mr. F. H. Cowen and the Philharmonic Society has been continued during the month just passed, but the question at issue is so

entirely of a domestic character that we see no reason why outsiders should intervene. We must, however, express sincere regret that a dispute has arisen upon a point of procedure which ought never to have been in doubt. Whether or no a Conductor has a right to address an audience without reference to those whom he serves is assuredly a question concerning which the most distinct understanding should exist. The Philharmonic incident will probably settle it for the future.

IN its issue for August, 1892, our Canadian contemporary, *Arcadia*, publishes a letter from London, signed "W. C.," which states, *inter alia*, that the Sacred Harmonic Society, of London, has collapsed, leaving oratorio "almost confined to the Royal Choral Society"; that Stanford's "Eden" was produced by the Royal Choral Society last season; and that the centenary of Mozart's death was commemorated "on the 5th of December." *Arcadia* being a very young journal, it could not have kept back these extracts from ancient history, and we can only surmise that "W. C." is a connection in some degree of Rip van Winkle.

WHY so much fuss about what Madame Nordica might, could, would, or should have done at Bayreuth? It is all of the smallest possible concern, and surely, by this time, amateurs and professionals alike should know how the wires are pulled in the interests of *prime donne*. The matter, however, is of significance with regard to Bayreuth, which cannot afford, even in fiction, to be associated with operatic "stars" and the intrigues that go on around them. With that association, should it ever come to pass, begins the "beginning of the end."

AMONG the arrangements in connection with the coming Leeds Festival is a gallery specially erected in the Victoria Hall by the Festival Committee. The structure which served on previous occasions had, we understand, to be taken down by desire of the Municipal Council, who, it is believed, made some difficulty about consenting to the building of a temporary successor. But no gallery, no Festival, and the objectors gave way. The new gallery, which is thrown well forward at the sides, appears to be a vast improvement upon its predecessor.

THE Finsbury Choral Association (Conductor, Mr. C. J. Dale) announces a series of four Concerts for the coming season. The first Concert will be given on November 24, when Berlioz's "*Faust*" will be performed; the other works included will be "*St. Paul*," Dr. Bridge's setting of "*The Lord's Prayer*" (written for the Gloucester Festival), Spohr's "*God, Thou art great*," and Sullivan's "*Martyr of Antioch*." The prizes and certificates awarded to successful students at the Metropolitan College (associated with the Finsbury Choral Association) will be distributed by Dr. A. C. Mackenzie on November 1.

As was anticipated at the time of its production, Messrs. Gilbert and Grossmith's "*Haste to the Wedding*" had but a short and inglorious career. The public did not care for a good farce spoiled, or for music which had few redeeming features. Apparently it is not enough to be a writer and singer of comic songs in order to blossom forth as a composer of comic opera. Strange that so obvious a lesson could not be learned without the mortification of experience!



DR. J. F. BRIDGE is a truthful man and bold. In distributing diplomas to gentlemen who had successfully passed the examination for F.C.O. (only six out of sixty-six) the Gresham Professor told a wondrous tale. It appears that in harmonising a certain melody seventeen did so in the wrong key, and forty-two failed. Only nine passed in counterpoint, and only ten answered the fugue subject correctly. This is astonishing, and gives rise to very disquieting thoughts. Things evidently are not what they seem.

A MUSICAL contemporary describes the compiler of the "Dictionary of Hymnology" as "a small parson who holds a vicarage somewhere in Yorkshire." This is obviously "wrote sarkastic," and we are tempted to ask what objection can lie against a dictionary because it is the work of a "small parson who holds a vicarage somewhere in Yorkshire"? It would appear that not only the parson is small.

THE growing practice of performing single divisions of the Oratorios, &c., has induced Messrs. Novello and Co. to issue, separately, at a very low price, the words of each part of "The Redemption" and "Mors et Vita." Choral Societies will doubtless appreciate the new departure, which may confidently be expected to encourage further developments in the same direction.

ON the 27th and 28th inst. Organ Recitals will be given by Dr. A. L. Peace, of Glasgow Cathedral, at Queen's College Chapel, Cambridge, to inaugurate the new three-manual instrument recently erected there by Mr. J. J. Binns, of Bramley. The programmes contain an exceptionally varied selection of pieces, chosen to exhibit the capabilities of the organ as a solo instrument.

DEATH has recently removed a once conspicuous figure on the scene of the Leeds Festivals. Mr. R. S. Burton was the trainer of the wonderful chorus which, in 1874, largely helped to start that enterprise upon its career of success. Recollection of his achievement eighteen years ago will long keep him in mind.

THE American Protectionists are thorough-going. They have just tried to stop the passage of a Canadian band through Chicago, on the way to fulfil an engagement at Denver, the plea being that its members came under the law which closes the United States against hired foreign labourers. Happily for common-sense and decency, the Court dismissed the case.

THE popular pianist and teacher, Mr. Willem Coenen, is spending his holidays in the West Indies. The energetic artist, however, does not intend to remain idle while abroad, but purposes to give Recitals at Surinam, Demerara, Trinidad, Barbadoes, and other places where he was formerly well known. Mr. Coenen will return to England and resume his professional duties about the second week in October.

THIS is the way the *Gazetta Musicale di Milano* announces a recent event: "CROCIFFISSIONI.—S. M. la Regina ha fatto cavalieri i signori Walter Parrot (sic), Organista della Corte e della Cappella Reale

di S. Giorgio, dott. (sic) Barnby, anziano del Collegio Eton e nuovo capo della Scuola di musica 'Guildhall' in Londra, e W. G. Cusins, maestro direttore della banda di S. M."

ORGANISER of Village Concert (to small Farmer, reputed owner of a pianoforte): "Excuse me, Mr. Mangold, but would you be so kind as to loan us your pianoforte for the Concert at the schools?" Small Farmer: "Take it, take it, but, mind, I doan't suppose ye'll vind all the noates in't, for when my missis wants a bit o' wire, she allus goes to the old pianner." Fact!

A FRENCH paper states that the Wagner Association is in a bad way, no fewer than 1,100 members having retired during the past year. This may be the result of a natural process of disintegration, common to all organisations, or it may arise from belief that there is now no necessity for a formal propaganda. We have a choice of explanation.

MR. HENSCHEL has been asked by the authorities of the Vienna Musical and Dramatic Exhibition to conduct a Symphony Concert some time in the present month. He is quite entitled to the honour of this recognition, and also to avail himself of the opportunity for a performance of his "Hamlet" Suite.

It may surprise many to learn that the widow of Edward Loder is still living, but few will be astonished when told that she is in need of pecuniary assistance. Here is an opportunity not only for individuals, but for the Royal Society of Musicians, which is not ungenerous to non-members when a good case can be made out.

REALLY! The American *Song Friend* tells readers that "Sullivan seems to be the only English composer that has been able to make music the Germans will tolerate." If that be so, then repeated performances of works by Goring Thomas, Stanford, Cowen, and Mackenzie have never been given in the Fatherland. Which is it?

ACCOUNTS from Gloucester indicate a successful Festival as far as public patronage is concerned. So many applications for seats came in prior to the advertised date of allotment that a Sub-Committee of Stewards worked for ten hours at a stretch in dealing with them.

It is proposed, in America, to raise \$100,000 and start an orchestra to play nothing but American music. *Sport, Music, and Drama* says, unkindly: "A committee has been appointed to look into this matter—and will have to look pretty deep to get a glimpse of the \$100,000."

THE rage for reminiscences continues, and we now learn that Mr. Santley, who aims to distinguish himself in many ways, is preparing the story of his experiences. He should have some interesting anecdotes to tell.

CONCERT-GOERS seeking for detailed information concerning the coming season will be glad to know that Mr. Basil Tree's useful Panel List will be issued in the course of a few days.



It has been stated that Verdi means to write another opera, "Falstaff" being finished. He is the "grand old man" of music.

So Pietro Mascagni is unfitted to be a municipal councillor of Leghorn, in the opinion of the electors. They are probably right, and he need not be ashamed.

The "National Society of Professional Musicians" will in future be known as the "Incorporated Society of Musicians."

#### NEW WORKS FOR THE GLOUCESTER FESTIVAL.

In offering a few preliminary observations concerning the novelties about to be presented at the Birmingham Festival last October, we explained that they were "neither critical nor meant to anticipate the judgment which, in gross and in detail, may have to be passed after performance heard. Their purpose is simply to convey some idea of what the compositions are like in design and purport, as far as that may be accomplished in a necessarily brief space." The following notes respecting the unusual number of new works to be given to the world at the meeting of the Three Choirs next week are written in a similar spirit.

*Place aux dames*, and we will commence with Miss Ellicott's Cantata "The Birth of Song," being a setting of a poem by Mr. Lewis Morris. The subject is an enquiry as to the best method by which a poet can attune his mind: whether he should seek for inspiration "In fair spring mornings with the soaring lark, or amid roaring midnight forests dark? . . . In some ideal heaven, some happy isle," or amid "Loud onsets, shatterings, awful battle-joys." The conclusion is that "Rather amid the throng of toiling men He finds the food and sustenance of song," so that at last "Every step of life his feet have trod, Leads by broad stairs of glory up to God." Miss Ellicott's musical illustration of this philosophical theme occupies only thirty-nine pages in vocal score, and is written for soprano and tenor solo and four-part chorus, the latter being divided into six parts in one brief episode. Speaking generally, the style is vigorous and—if the fair composer will pardon us—masculine, the phraseology frequently reminding the reader of Dr. Hubert Parry's later choral works. The most conspicuous sections are a very spirited and agitated chorus in G minor, "Nor 'mid the clang and rush of mightier thought," and the melodious soprano solo, in direct contrast, which immediately follows. "The Birth of Song" is the clever utterance of a musician who has not neglected to profit by the latest developments in her branch of the divine art.

Professor Bridge's work, "The Lord's Prayer," is a setting of Dante's version from the eleventh Canto of the "Purgatorio," as translated by the Rev. E. H. Plumptre, late Dean of Wells. The scene is supposed to be the lowest of the seven terraces which encircle the mountain of Purgatory. It is set apart for the punishment of pride, and the souls are bowed to the earth with heavy weights, under which they crawl along, chanting the Lord's Prayer, thus learning the lesson of humility. For the illustration of this musical elaboration would be distinctly unfit, and Dr. Bridge contents himself with four-part chorus and orchestral accompaniment, the whole setting only occupying eighteen pages. It commences with a majestic *Andante religioso* in C, 4-4 measure, leading, after some striking harmonic transitions, to an *Allegro cantabile*, 6-8, in the same key. This is developed at some length with points in imitation, though without regular fugal treatment, until we arrive at a long pause after a chord of the dominant ninth (third inversion) in the key of G minor. This, however, is only a feint, for the original measure and key are resumed, and, after thirty-five more bars, the little work comes to an end in the quietest manner.

"Gethsemane," a Church Cantata by Mr. C. Lee Williams, the words written and compiled by Mr. Joseph Bennett, was composed at the request of the Stewards for the Festival, and is evidently intended as a companion to the same composer's "Last Night at Bethany," which has met with such widespread favour since its first production at

the Festival of 1889. Many musicians of repute are now devoting their energies to the composition of church Cantatas resembling in foundation those of Bach, but simpler in general construction—being intended not so much for well-trained choirs as for use in parochial and other services at special seasons of the year, and in "Gethsemane" an important addition has been made to the number of such works. As in "The Last Night at Bethany," Mr. Bennett has mingled Gospel texts with metrical verses from his own pen. These last are in the main reflective and prayerful, while the passages from Scripture deal solely with the awful scene in the Garden of Olivet, the first text being "And when they had sung an hymn they went out into the Mount of Olives," and the last "Then all the disciples forsook Him and fled." In the narrative portions of the libretto the music is mainly in what is, or was, known as accompanied recitative, extensive use being made of one theme or rather figure, which may be supposed to suggest the sacred garden and the Saviour's agony therein. The setting of Mr. Bennett's expressive verse is partly hymn-like in character, but there are some vigorous choruses, or rather choral episodes, though as a matter of course elaborate contrapuntal devices are carefully eschewed. Whether the new Cantata is an advance upon its earlier companion we cannot at present pretend to determine; that it is in every respect worthy to compare with it there need be no hesitation in saying with emphasis.

Dr. Hubert Parry's Oratorio "Job" is, in length and elaboration, the most important of the Gloucester novelties, though it is what, in ordinary nomenclature, is called a one-part work, and will only occupy an hour, or perhaps a little more, in performance. The libretto is chiefly taken from the book which, by many commentators, is regarded as one of the oldest of the sacred writings, the revised version being followed; and there are some additions of a lyrical nature, presumably from the pen of the composer. Thus before the calamities came upon Job's flocks and herds a shepherd boy has some pretty lines descriptive of pastoral peace and plenty, and *Satan* invokes the destroying storm and tempest in vigorous verse. The epic character of the original, however, is, on the whole, well preserved, and the composer does not trench on the domain of the dramatic musician, though he is as picturesque in the structure of several sections of his score as in the finest portions of "St. Cecilia's Day" and "L'Allegro." The work begins and ends with a majestic and prolonged phrase, which may be taken to represent, or at any rate to suggest, the unfathomable ways of Divine Providence. The part of the *Narrator* is assigned to a baritone voice, that of *Job* himself to a bass, while *Satan* curiously enough is made to speak through the medium of a tenor vocalist. The lines of the shepherd boy give opportunity for a soprano solo of a pastoral though thoroughly unconventional character, with frequent changes of rhythm, and this leads without break into a vigorous chorus describing the destructive work of the Sabeen hordes. A fierce declamatory solo for *Satan*, in which harsh dissonances of seconds are employed with peculiar effect, is followed by another and more extended chorus describing how the elements completed the ruin of *Job*'s possessions. The most remarkable section of the Oratorio is "The Lamentation of Job," a solo extending over fourteen pages of the score. Its form is of necessity irregular, and the themes are many and very varied, though the recurrence from time to time of the opening figure binds the whole together. We shall be surprised if the effect of this piece in performance is not strikingly impressive. The approach of *Job*'s friends is mentioned, but they are not personally introduced, and we pass at once to the remonstrance of God, His words being given to the chorus. Here again we have no symmetrical or formal movement, the character of the music changing in accordance with the poetry. Three pages before the close the chorus ceases, the sufferer acknowledges his error, the *Narrator* tells simply how *Job* was more blessed at the end than at the beginning, and with eighteen bars of symphony the Oratorio comes to an imposing climax. The temptation to break the rule we laid down for ourselves at the head of these notes is very great in the instance of Dr. Parry's work, but we will be content with predicting that it will be accorded a lofty position among his efforts of a similar nature.

## THE CO-OPERATIVE FESTIVAL.

MUSIC again formed an important element of the fifth annual National Co-operative Festival at the Crystal Palace, on the 20th ult. In addition to exhibitions and other demonstrations of the progress of the principles of co-operation, there were a choral contest and a Concert on the Handel Orchestra of about 6,000 voices. For the first of these musical features competitive bodies (each numbering from forty to sixty persons) came from Falmouth, Nottingham, Bacup, Portsmouth, Brighton, Blaenau Festiniog, Bedminster (Bristol), Wolverton, and Kettering. Each choir sang Hatton's "Forget-me-not" and a piece of their own selection. Eventually Mr. W. G. McNaught, the adjudicator, gave the palm to Nottingham, whose selected essay was Pinsuti's "There is music by the river." Bacup was second, and honourable mention was made of Blaenau Festiniog and Bedminster. The 6,000 singers (both Old Notation and Tonic Sol-faists) who a few hours later mustered under the conductorship of Mr. G. William Williams, with Mr. F. Wilson Parish (of All Saints', Maidstone) at the organ, included representatives from various parts of England. The programme was of course of a popular description. Mr. G. W. Williams's hymn "O bless the Lord" was followed by the Credo (to English words) of Haydn's "First Mass" and a number of lighter pieces, Mr. W. J. W. Goodworth's "Lullaby" arrangement of a seventeenth century melody eliciting an encore. Other pieces cordially received were Mr. Charles Nixon's bold swinging strain "Forward," specially composed for the occasion; a choral medley by G. F. Vincent; and the massive "O Father, whose Almighty power" ("Judas Maccabæus"). Speaking generally, the lengthy catalogue was creditably gone through.

Mr. W. G. McNaught, the adjudicator, sends us the following detailed account of the choral competition:—

Nine choirs competed. There was no difficulty in assigning the first place to Nottingham (Conductor, Mr. H. Freeston). Besides singing the test piece with great delicacy and tasteful expression, they sang Pinsuti's "There is music by the river" with even greater refinement. It was not so easy to place the second choir. The Bacup choralests (Conductor, Mr. Hallows) had not much tone, but they sang the test piece with considerable feeling, and the blending was good. The position thus gained was greatly strengthened by a highly intelligent rendering of Callcott's five-part glee "O snatch me swift." Some passages in this piece were very finely done, but the expression at the words "resigned submissive" was much too forceful. The choir from Blaenau Festiniog (Conductor, Mr. Hugh Jones) was a formidable competitor for the second place, but their performance of the test piece was colourless, and gave the impression that its style and beauty were not felt. The *pianissimos*, notwithstanding their obvious importance to the proper rendering of the piece, were entirely disregarded. Not even a really first-rate performance of the Anthem "How amiable are Thy tabernacles" (by Joseph Parry) could redeem these shortcomings. The difference between the execution of the Part-Song and the Anthem was almost startling. It was as though two quite different choirs had sung. Although the Anthem can scarcely be described as a good show piece, the Welsh choralests, uttering their own beloved tongue and interpreting music peculiarly Welsh in idiom, sang with a freedom and abandon that excited the audience to enthusiasm and at the same time probably obscured the judgment of many listeners. The choir next in order of merit came from Bedminster (Conductor, Mr. Morgan). Their singing of "The Forget-me-not" and of Pinsuti's "The parting kiss" was very meritorious, but the expression was exaggerated; the *fortes* were too fierce and the *tempi* too fast in both pieces. The other choirs all made a creditable appearance. The marks given below show how near the second and third choirs were together:—

## MAXIMUM MARKS FOR EACH PIECE = 50.

	1st piece.	2nd piece.	Total.
Nottingham ..	.. 47	.. 47	.. 94
Bacup ..	.. 40	.. 42	.. 82
Blaenau Festiniog ..	.. 36	.. 44	.. 80
Bedminster ..	.. 37	.. 40	.. 77

## NOTES FROM BAYREUTH.

HISTORY tends to repeat itself, and the present year has resembled 1882, when English amateurs had unexampled opportunities of making acquaintance with the whole of Richard Wagner's representative music-dramas. The Carl Rosa Company, it may be remembered, led the way with meritorious performances in English of "Tannhäuser" and "Lohengrin"; under the direction of Mr. Angelo Neumann "Der Ring des Nibelungen" was presented for the first time in London; "Die Meistersinger" and "Tristan und Isolde" were given for the first time with the aid of an excellent company from Hamburg; and, finally, the master's crowning work, "Parsifal," saw the light at Bayreuth, the Wagner Theatre being opened for the first time since its inauguration six years previously. After a slumber of ten years, German Opera—which to all intents and purposes means Wagnerian music-drama—has been resuscitated in London, with results eminently favourable to all concerned, one enthusiastic admirer of the poet-composer going so far as to declare that Bayreuth has been despoiled of its laurels by the performances at Covent Garden. A statement of this sort, given in perfect good faith and with a justifiable sense of gratitude to the enlightened and enterprising *impresario* who is at present at the head of operatic affairs in our metropolis, was certain to be utilised as capital by scribblers who criticise the Bayreuth performances from a distant standpoint. It would be idle to import any angry feeling into the matter, as the truth is plain to those who take the trouble to make themselves acquainted with it, but it is nevertheless irritating to be compelled to repeat that in a Wagner music-drama all the arts take equal footing and that a selection of first-rate artists for the principal rôles only ensures one element towards a successful performance. In this one respect the recent performances at Covent Garden were in nowise inferior to those at Bayreuth, but in all others comparison would be little short of ridiculous. I will suppose for a moment that the reader of these notes is an earnest admirer of Wagner, and is about to visit the Franconian temple of art for the first time. He will discover at once that its founder had as keen a knowledge of effect as Meyerbeer himself has evinced in "Les Huguenots" and "Le Prophète," although Wagner went to work in a different way. The Bayreuth pilgrim finds himself in a beautiful mountainous situation, more than a thousand feet above the sea, with a dry and sandy soil and a clear, bracing atmosphere. He is in vacation, and when the trumpets summon him to enter the temple he is not fagged out by a heavy day's work. Once inside, everything conduces to his full appreciation of the entertainment to be placed before him. All are in their places before the extinction of the lights indicates that the time of commencement has arrived, and there are no late-comers to distract attention while passing to their places. The Conductor does not invite criticism by the peculiarities of his beat, for he is invisible, and the magnificent orchestra appeals to the ear with mellow and organ-like effect. The stage management is perfect, and not only is the voice of the prompter conspicuous by its absence, but everything behind the scenes is conducted with absolute noiselessness. The chorus and supers are so perfectly drilled that there is no suggestion of perfunctoriness from beginning to end, and the stage at any moment you please presents a picture which an artist would find it advantageous to copy. Lastly, between each act there is an interval of an hour, which the spectator can utilise as he pleases for the recoupment of his jaded energies, and so be ready when the call is heard to re-enter the theatre. From this brief description of the conditions under which Wagner's art work is heard and seen at Bayreuth it will be obvious that not even Sir Augustus Harris can enter into direct competition; though in some of the points named, notably those having reference to the arrangements behind the curtain, improvements can be effected at Covent Garden. Stress should be laid on these because much depends on the manner in which the several sections of "The Ring" and the other dramas are presented whether they are to become integral portions of the ordinary London repertory. At any rate, few among those who patronised the Covent Garden performances and afterwards made the journey to Bayreuth are likely to regret

the trouble. For the first time four of the works were placed upon the stage in one season, and amateurs had the opportunity of witnessing "Tannhäuser," "Die Meistersinger," "Tristan und Isolde," and "Parsifal" within a week. The presentation of the earliest of these works remains remarkable, if not unique, in a spectacular sense, and the enormous sum of £16,000 spent upon its preparation last year has not been thrown away. The Venusberg scenes in the first act compelled admiration by reason of their plenitude of sensuous beauty, and the sunset and sunrise effects, separated by the cloudy representation of the Venusberg revels, in the last act, have probably never been surpassed on any stage. It is understood that the authorities are anxious to secure young artists worthy to replace the veterans whom the relentless hand of time is robbing of their artistic powers, and "Tannhäuser" naturally offered the most suitable medium for the more juvenile members of the company to display their dawning abilities. The leading part was taken by Mr. Grüning, who was certainly a noteworthy advance, vocally speaking, upon Mr. Winkelmann last year, though he has still something to learn with respect to the management of the voice. He acted with earnestness and with artistic self-restraint, avoiding the melo-dramatic effects in which some artists indulge in the last act. Among the recruits of the last few years, however, Miss Mailhac, of Carlsruhe, holds the foremost place. I unfortunately missed her impersonation of *Kundry*, which was said to be very fine, but certainly as *Venus* Miss Mailhac displayed vocal and dramatic capabilities of a very high order. Her voice is powerful and well produced, and her acting was at once forcible and graceful, the reader of course bearing in mind that the part is of a far greater significance in the Paris edition, which is used at Bayreuth, than in the original version to which Londoners are accustomed. If the representative of *Elizabeth* should be young and girlish, Miss Wiborg, a Norwegian aspirant, fulfils these conditions admirably at present. She has been only two or three years before the public and her voice is as yet not fully developed, but it is of agreeable quality, and she sang the beautiful Prayer with chaste and delightful expression. Mr. Scheidemantel remains unsurpassable as *Wolfram*, and the chorus was vocally admirable, though curiously enough the stage management left something to desire in the distribution of the choral force in the important *Finale* of the second act.

In "Die Meistersinger" I heard a new *Walther* and a new *Eva*, the former being Mr. Anthes, of Dresden, and the latter Miss Mulder, of Stuttgart. Mr. Anthes has a robust tenor voice, happily free from the throatiness which characterises so many German singers. He has gained his reputation chiefly in the concert-room, and of his qualifications as an actor it is impossible to speak, as *Walther* is little more than a singing part. Miss Mulder's voice is powerful, but rather hard in the upper register, and her *Eva*, though on the whole a satisfactory impersonation, was rather deficient in charm. Nor can undeserved praise be given to Mr. Nebe, the successor to the lamented Friedrichs, in the rôle of *Beckmesser*. There was just a little too much suggestion of buffoonery in the portrait of the town clerk, without the oily craftiness which should partially conceal the real disposition of the man. The *Hans Sachs* of Mr. Plank and the *David* of Mr. Hofmüller remain embodiments without flaw, and the chorus singing in the last act was the finest I have ever heard on any operatic stage.

Of the performances of "Tristan und Isolde" and "Parsifal" there is little to be said, as the principal characters were all in familiar hands. It would be like gilding refined gold to praise the *Tristan* of Mr. Vogl, whose voice, by the way, was in splendid order; or the *Isolde* of Madame Sucher, the *Parsifal* of Mr. Van Dyck, and the *Kundry* of Miss Malten, these being impersonations which defy criticism of any sort. As *King Mark* Mr. Döring, who is at present engaged at Mannheim, made a highly favourable impression, thanks to a rich and well-produced baritone voice; but Mr. Kaschmann, who alternated the difficult part of *Amfortas* with Mr. Scheidemantel, cannot at present be compared with his fellow-artist. The rare excellence of the chorus training was again exemplified in "Parsifal," the flower girls, the boys, and the Knights of the Graal vying with each other in the refinement and strict attention to the *nuances* which

characterised their singing. The orchestra this year was extraordinarily fine, the tone of all the instruments, with the exception of one or two of the wood-wind family, being very full and rich. To the Conductors, Messrs. Levi and Mottl, who take no remuneration whatever for their arduous duties, the warmest thanks are once more due for the perfection which at all times characterised the *ensemble*. In short, Bayreuth remains an art centre to which all interested in operatic work should repair from time to time, for they cannot fail to carry away valuable lessons. It has, however, been wisely decided to give the artists a holiday next year, and nothing has been settled as yet with respect to any performances in 1894. But a revival of "Der Ring des Nibelungen" on a magnificent scale in 1895 is possible, and, should the decision be in the affirmative, the work of preparation will be commenced at no distant date.

#### SIR JOHN STAINER'S REPORT ON MUSIC IN TRAINING COLLEGES FOR 1891.

In our last number we referred to the report issued by H.M. Inspector with regard to Scotch Training Colleges. Sir John Stainer's report on the music in English and Welsh Training Colleges is now before us. He says:—

"I am glad to be able to say that there is no falling off in the efforts of teachers to make the course of musical study as profitable as possible to the students, and although some are found on entering college to be very deficient in musical knowledge, this is generally traced rather to some early discouragement than to any actual and permanent inability to master the groundwork of the art. There seems to be a steady increase in the number of students who are instrumentalists of more or less proficiency. No doubt, this is one of the results of the general spread of musical study and taste throughout the whole country, and merely points out the fact that the class from which our masters and mistresses are drawn is itself partaking in this important national movement. The advantages of the cultivation of instrumental music in training colleges are, of course, obvious; the students can, and do, help each other in their studies and preparation for examination; in fact, a few good pianists or violinists may raise the whole character and standard of the music during their career. On the other hand, it is necessary to caution the music professors in colleges against allowing an indifferent or careless instrumentalist to exercise much influence over the studies of fellow-students. I have on several occasions found that an accompanist who is a bad timeist or incorrect reader has produced (though giving his or her services generously, and with the best intentions) the most disastrous results on the performance of songs. The same remark applies to the performance of concerted vocal music or of cantatas; unless the college is fortunate enough to possess a really good accompanist, it would be better to provide an outsider to accompany everything while the students are under examination. A remarkable improvement has taken place during the last few years, both in the character of the songs sung and the manner of performing them. It is evident that the teachers in the majority of colleges have been good enough to devote a little time to giving the students hints as to taking breath, pronouncing words, phrasing, and voice production; the value of such hints cannot be over-estimated. In two or three colleges the songs have been sung entirely from memory, always with the best results. One college signalised itself by performing before me a whole cantata from memory. As another proof of the interest shown by the teachers in their pupils, I may mention that in some colleges the students are allowed to take the *bâton* and conduct a choral class, a very useful experience. I should be glad to find more uniformity in the system of beating time adopted in colleges. Long experience has, I think, shown that for simple common time, 'down, left, right, up'; and for simple triple, 'down, right, up,' is the best. For compound duple time, 'down, right, up, down, left, up,' in each bar is best."

#### ZELIA TREBELLI.

With Madame TREBELLI-BETTINI, whose death, on the 18th ult., at her villa residence at Etréat, has been the subject of numerous sympathetic notices in the daily press,



one of the most distinguished of modern *prime donne*, as well as a truly great artist, has disappeared from the artistic world. Although of world-wide celebrity and admired as much in all parts of the Continent of Europe as in America, Madame Trebelli was best known and, perhaps, appreciated in this country, which for a number of years she had adopted as her own, and in the lyrical establishments of which her artistic activity mainly centred. Zélie Thérèse Caroline Gillebert was born in Paris in 1838, and being a precocious, gifted child, was able to play Bach and Beethoven on the pianoforte at a very tender age. The seriousness, thereby implied, of her early musical training exercised a most beneficial influence upon her after career. She never did things by halves, and when, after discovering that she possessed a voice, she was placed under the experienced tuition of M. Wartel (the teacher also of Madame Nilsson), she devoted fully five years to earnest study under that master in order to prepare herself for an operatic career. Thus, when that career began, she had virtually "organised" the series of victories which immediately followed. She made her *début* at the Teatro Reale, Madrid, in 1859, under the assumed name of Trebelli (an inversion of her surname of Gillebert, minus the initial letter) as a member of Merelli's Italian Opera Company, in the character of *Azucena* in "Il Trovatore," with Mario as the *Manrico*, and was received with enthusiasm. The success of the young *débutante* was increased tenfold upon her subsequent appearance, with Merelli's troupe, on the lyric stages of Berlin, Leipzig (where she also sang at the Gewandhaus), and in other parts of the Continent, including Russia. Her first appearance before an English audience was made in May, 1862, during Mr. Mapleson's first season at Her Majesty's Theatre when, as *Maffeo Orsini* in "Lucrezia Borgia," she was accorded a most enthusiastic reception which led to her permanent engagement for leading contralto parts at that establishment. Afterwards she became completely identified with musical life in this country, singing for the first time at the Philharmonic Concerts during the season of 1864, and becoming one of the most popular vocalists at our great festivals and concerts. In 1863 Mdle. Trebelli was married to the late Signor Bettini, the once well-known operatic tenor, and is survived by a daughter, Antoinette, who in recent years has become a favourite concert soprano. It is unnecessary to enumerate here the many and diversified parts in which Madame Trebelli has appeared in this country. Those who remember her in her frequent association with the late Mdle. Tietjens (with whom she had formed a lifelong friendship) as *Cherubino* in "Le Nozze di Figaro," as *Arsace* in "Semiramide," and last, not least, as *Fatima* in "Oberon," will understand to what special characteristics, both of vocal charm and power, and of dramatic intensity, we referred when alluding to her, at the outset, as having been not merely a distinguished *prima donna*, but a truly great artist. Madame Trebelli was seized, some few years ago, with a stroke of paralysis, from the effects of which she never quite recovered; the immediate cause of her death, however, which occurred quite suddenly, was heart disease.

#### OBITUARY.

MR. REED LARWILL, who had occupied the post of Choirmaster at Catholic churches in London and Liverpool, died at Southport on the 13th ult. He was interred on the 16th ult. at St. Marie's, of which church he had, for some time, been musical director.

MR. FRANK ATTWELLS, a well-known music-seller, and also Mayor of Reading, died there on the 25th ult.

The death is announced, on the 15th ult., at Paris, of ARMAND LIMNANDER DE NIEUWENHOVE, a musical composer of considerable talent. Born at Ghent on March 22, 1814, of a highly aristocratic family, he studied the art at the Jesuit College of Freiburg, in Switzerland, under the Père Lambillotte, and afterwards under Fétis, in Paris. Having, in 1838, taken up his residence at Malines, he there founded a choral society, which in a very short time acquired a prominent position in Belgium, and for which he composed a great number of works both sacred and secular. In 1849 Limnander, having in the meantime taken up his abode in Paris, succeeded in bringing

out his first opera, "Les Monténégrins," at the Opéra Comique, which was received with much favour. His subsequent operatic works—viz., "Le Château de Barbe Bleue," produced on the eve of the *coup d'état* in 1851, and a grand opera, "Le Maître Chanteur," were less successful; while his last one, the opera "Yvonne," brought out at the Opéra Comique in 1859, again met with good success. If none of these operatic productions are likely to be revived, even in their composer's native country, they nevertheless occupy a very respectable position, artistically, in the period from which they emanate, and will have their place assigned to them by its historian. The deceased composer also wrote a symphony and other instrumental works, and many of his choral compositions are frequently performed in France and Belgium to this day.

We have also to record the following deaths, viz. :—

On July 25, at Vienna, E. DUBSKY EDLER VON WITTENAU, an esteemed author on musical subjects.

On July 31, at Herrenalb, Black Forest, RUDOLPH IBACH, chief of the well-known firm of pianoforte makers, R. Ibach and Son, of Barmen, aged forty-nine.

On the 3rd ult., at Leipzig, ROBERT WILHELM LÜCKE, head of the firm of Schmidt and Co., music publishers.

On the 3rd ult., at Asnières, M. PICKAERT, musical composer, for many years organist at the Church of Notre Dame des Victoires, Paris, aged seventy-five.

On the 5th ult., at Berlin, HEINRICH KAHL, Court Capellmeister, aged fifty-three.

On the 6th ult., at Berlin, OSCAR GADEBUSCH, chief of the firm of Langer and Co., pianoforte makers.

On the 16th ult., at Guernsey, in his fifty-third year, ARMAND GOUZIEN, composer of the famous "Légende de Saint Nicholas" and of many popular chansons, also a journalist, highly esteemed in literary and theatrical circles of Paris.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

AUGUST being a holiday month music has lain dormant with the exception of the daily performances of the Bristol and Clifton Public Band, an excellent body of musicians, whose playing has been greatly enjoyed by residents and visitors. The final Concert took place on the 20th ult., when an excellent programme was presented. Miss Crome and Mr. Lawford Huxtable were the vocalists.

A special musical Service was held on the 4th ult. in Wells Cathedral, an event indirectly associated with the jubilee of Mr. C. W. Lavington, the Cathedral Organist, whose labours were marked by a presentation about a week later. The songmen and choristers of Bristol and Exeter Cathedrals were associated with the choir of Wells Cathedral in rendering the musical portions of the service, and the results were admirable. Each contingent selected an anthem, the solo parts being sung by members of the respective sections. Wells chose Bach's "Blessing, Glory, Wisdom," which Mr. Lavington accompanied; Exeter brought forward Smart's "Sing to the Lord," Mr. D. J. Wood, the Organist of Exeter Cathedral, accompanying; and Bristol added Stainer's "I saw the Lord," and in the absence, in Norway, of Mr. Riseley, the Wells organist accompanied it. The united choirs joined in rendering Handel's Hallelujah Chorus. A large congregation of the residents of Wells and the district, together with visitors from a distance, was present at the service. The Bishop, Dean, and Chapter hope this may be the precursor of other services on a much larger scale.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Glasgow Choral Union will celebrate its Jubilee during the coming season. It, therefore, goes without saying that unusual interest centres in the commemoration. Many curious records will be found in the history of our premier Choral Society since its advent in the early forties, when a small band of enthusiasts met together in the old Argyll Street Coffee House and sang glees. From this interesting organisation there arose "The Society for performing the Oratorio of 'The Messiah.'" Handel's work was given on April 2, 1844, for the first time North of



# Swallow, fly not yet!

September 1, 1892

## A FOUR-PART SONG.

Words by EDWARD OXENFORD.

Composed by WALTER W. BROOKS.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 &amp; 81, QUEEN STREET (E.C.); also in New York.

*Andante sostenuto.*

**SOPRANO.**

**ALTO.**

**TENOR.**

**BASS.**

**PIANO.\***

*p* *cres.*

O Swal-low, fly not yet, fly not yet, . . fly not yet! O

O Swal - low, fly . . . not yet, . . not yet! . . O

*Andante sostenuto.*

*p* *cres.*

*f*

Swal-low, fly not yet, fly not yet, O fly not yet! But still a-while a-mong us

Swal - low, fly . . not yet, . . not yet! . . But still . . a .

*f*

\* For practice only.

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O Swal-low, fly not yet, fly not  
 O Swal - low, fly not  
 stay, . . but still a - while . . among us stay! O Swal - low, fly not  
 - while . . a - mong . . us stay! O Swal - low, fly . . not  
 yet, . . fly not yet! O Swal-low, fly not yet, fly not yet, . . fly not  
 yet, not yet! . . O Swal - low, fly . . not yet, not  
 yet, not yet! O Swal - low, fly not yet, . . not  
 yet, . . not yet! O Swal - low, fly not yet, . . not  
 yet! But still a - while a - mong us stay, . . but still a - while . . a - mong us  
 yet! But still a - while . . a - mong . . us  
 yet! But still a - while a - mong us stay, a - mong . . us . .  
 yet! . . But still a - while a - mong us stay, a - mong us

Dynamics: *dim.*, *p*, *cres.*, *f*

*mf* stay! The sea - son sure - ly you for - get, *dim.* For sum-mer has not pass'd a -

*mf* stay! The sea - son sure - ly you . . . for

*mf* stay! The sea - son sure - ly you for -

*mf* stay! The sea - son sure - ly you . . . for

*cres.* - way! The trees are green, the flow'rs are fair, *dim.* And scent per-vades the balm - y

*cres.* - get, For sum - mer has not pass'd . . . a

*cres.* - get, For sum - mer has not pass'd . . . a

*cres.* - get, For sum - mer has . . . not pass'd a

*dolce. mf* air, The fields are cloth'd . . in gold - en rays, *dim.* That on - ly fall in sum-mer

*dolce. mf* - way! The fields are cloth'd in gold - en

*dolce. mf* - way! . . The fields are cloth'd . . in gold - en . .

*dolce. mf* - way! The fields are cloth'd in gold - en

The musical score is written for voice and piano. It consists of two systems of staves. The first system has four staves (three vocal parts and one piano accompaniment), and the second system has four staves (two vocal parts, one piano accompaniment, and one empty staff). The music is in G major and 4/4 time. The tempo is marked 'a tempo' and the dynamics range from piano (p) to forte (f). The lyrics are: 'days! O Swallow, Swallow, fly not yet, . . . fly not yet, . . . fly . . . not rays, That on - - ly fall . . . in . . . sum - mer, in sum - - rays, That on - - ly fall . . . in . . . sum - mer, in sum - mer, yet! . . . mer days! . . . mer days! O Swallow, fly not yet, fly not yet, . . . fly not sum - mer days! O Swallow, fly . . . not yet, . . . not yet! O Swallow, fly not yet, fly not yet, . . . fly not yet! For yet! . . . O Swallow, fly . . . not yet, . . . not yet! . . . For'. The score includes various musical notations such as notes, rests, and dynamic markings.

days! O Swallow, Swallow, fly not yet, . . . fly not yet, . . . fly . . . not  
rays, That on - - ly fall . . . in . . . sum - mer, in sum - -  
rays, That on - - ly fall . . . in . . . sum - mer, in sum  
rays, That on - - ly fall in sum - mer,  
yet! . . .  
mer days! . . .  
mer days! O Swallow, fly not yet, fly not yet, . . . fly not  
sum - mer days! O Swallow, fly . . . not yet, . . . not  
yet! O Swallow, fly not yet, fly not yet, . . . fly not yet! For  
yet! . . . O Swallow, fly . . . not yet, . . . not yet! . . . For



O Swal-low, fly not  
 O Swal - low,  
 win-ter time is still a - far, . . for win-ter time . . is still a - far, O Swal - low,  
 win - ter time is still, . . is . . still . . a - far, O Swal - low,  
 yet, fly not yet, . . fly not yet! O Swal-low, fly not yet, fly not yet, . . fly not  
 fly not yet, not yet! O Swal - low, fly . . not yet, not  
 fly not yet, not yet! O Swal - low, fly not yet, not  
 fly . . not yet, not yet! O Swal - low, fly not yet, not  
 yet! For win - ter time is still a - far, . . for win-ter time . . is still a -  
 yet! For win - - - ter time . . is . . still . . a -  
 yet! For win-ter time is still a - far, for win - ter is still a -  
 yet! . . For win - - ter time is still, . . is . . still a -

Musical score for "O Swallow, Fly Not Yet!" featuring vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score includes lyrics and musical notation with dynamic markings such as *dim.* (diminuendo) and *f* (forte).

*mf* far! The sky is all in a-zure set, And *p* soft-ly beams the ev'ning star! The *cres.*

*mf* far! The sky is all . . . in a - zure set, And *p*

*mf* far! The sky is all . . . in a - zure set, . . . And *cres.*

*mf* far! The sky is all in a - zure set, And *cres.*

*mf* sky is all in a-zure set, And *p* soft-ly beams the ev'ning star! When chil-ly winds of autumn *mp*

*dim.* soft-ly beams the ev - 'ning star! When chil - ly . . . *f*

*dim.* soft-ly beams the ev - 'ning star! When chil - ly . . . *f*

*dim.* soft-ly beams the ev - 'ning star! When chil - ly . . . *f*

*dim.* blow, And leaves are on the earth laid low, O then it will be time, be time to fly To

*dim.* winds of au - tumn blow, O then . . . it will . . . be

*dim.* winds of au - tumn blow, O then . . . it will . . . be

*dim.* winds of au - tumn blow, O then it will be

lands where . . flow'r - ets nev - er die, where . . flow'r - ets  
time to . . fly . . . To . . lands where flow'r  
time to . . fly, . . . to fly, . . . to  
to fly . . . To lands in where flow'r  
time to fly, to

u en do. *pp* *con affetto.*  
nev en er die. *p* *cres.* O Swal - low,  
ets nev en er die. *pp* *p* *cres.* O Swal - low,  
u en do. *pp* *p* *cres.* O Swal - low,  
ets en nev er die. *pp* *p* *cres.* O Swal - low,  
fly. en do. *pp* *con affetto.*  
u ets nev er die. *pp* *p* *cres.* O Swal - low,  
fly. *pp* *p* *cres.* O Swal - low,  
u en do. *pp* *p* *cres.* cen - do.

fly . . not yet, . . O fly not yet, . . . O . . fly not yet!  
fly . . not yet, . . O Swal - low, fly . . not yet, . . . fly not yet!  
fly not yet, O Swal - low, fly . . not yet!  
fly not yet, fly not yet!  
fly not yet, fly not yet!

*dim e rall.*  
*dim. e rall.*  
*dim. e rall.*  
*dim. e rall.*  
*p* *cres.* *dim. e rall.* *p*

# TO CHORAL SOCIETIES.

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the Tweed. Henry Phillips sang the bass solos, and the tenor airs were in charge of "Mr. J. S. Reeves," then, of course, a mere youth in his profession. Several years elapsed ere the Society just referred to assumed the name of the Glasgow Choral Union. The alternations in its career were, in turn, droll and serious; but by sturdy adherence to the faith within them the management surmounted many grave difficulties, and Glasgow may fairly congratulate itself on the arrival of the Jubilee period of its excellent choir. It has been suggested that a short history of the Society ought soon to be circulated, and it may be taken that the Council will give the matter the attention it so well deserves. Meanwhile they are busy with the arrangements for the coming season. Mr. August Manns happily returns as *chef* of the Orchestral Concerts, and he will again have under his *bâton* a band of about ninety executants. Mr. Joseph Bradley resumes his acceptable position as Conductor of the Choral Concerts, and an attractive list of soloists will be found in the prospectus, which may be expected at an early date. Six choral works have already been fixed, and this goodly provision for the taste of a large number of subscribers comprises the "Elijah," the "Rose of Sharon," "Messiah," Dvorák's "Requiem," Handel's "Belshazzar," and the "Creation." The guarantee fund exceeds £5,000, and further additions are confidently looked for.

Generally speaking, the local musical season promises to be somewhat lively. Numerous touring parties—too many it is to be feared—are booked for Glasgow, and during this month "Marmion," with Dr. A. C. Mackenzie's incidental music, will be revived at the Theatre Royal.

### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The first official announcement of its policy for the coming season can hardly satisfy to the full those who patronise the Philharmonic Society for art's sake alone. As usual, the list of vocal and instrumental soloists is a lengthy one, but not a single word is vouchsafed as to the music to be rendered, further than that on November 8 and December 20, respectively, the "Stabat Mater" of Rossini and Mendelssohn's "Elijah" will be given. It is truly a pity that this fine Society should do so little to assist the progress of music as it is understood elsewhere at the close of the nineteenth century. A crumb of comfort is, however, to be found in an announcement specially made to the choristers that Gounod's "Mors et Vita" is to be put in rehearsal, and this points to a solitary novelty at least during the coming season. This Birmingham Oratorio may not, however, be expected till Lent in 1893.

The Triennial Festival of Parish Choirs at Chester Cathedral took place on July 28, and proved to be one of the most successful gatherings ever held hereabouts. The choristers, numbering a thousand and recruited from about fifty different choirs, gave evidence of the high position in church music attained in the district of which the city of St. Werburga forms the centre. Dr. J. C. Bridge was at the organ, and the Rev. Hylton Stewart conducted, the chief feature of the performance being an important selection from Mendelssohn's 95th Psalm.

The famous Dowlais Choir and four others have entered for the chief choral competition at the Rhyll Eisteddfod, the prize awarded being £200. Four choirs will compete in the Welsh choral contest, six in that for female voices, and the same number of children's choirs are enrolled. There are ten entries for the male voice choral competition, and six brass bands will complete the list of contestants for the chief musical prizes.

Anent such a subject, words of advice and wisdom have often been spoken relative to the comparatively low position held by Wales in regard to orchestral music. The most recent utterances on the subject are those of Alderman Samuelson, of Liverpool, erst a member of the Philharmonic Orchestra, and a well-known amateur, who has for a considerable time resided in Wales. Speaking at a gathering of Welsh musicians and others on the 10th ult. on the subject of the Crwth, Pibcorn, and Telyn, and tracing the progress of modern instrumental music from these primitive types of modern violins, wind instruments,

and harps, the Alderman strongly advocated the cultivation of instrumental music in the Principality. It is probable that the Eisteddfod of 1893 may still further develop orchestral music.

Mr. Westlake Morgan, the new Organist of Bangor Cathedral, has been busy in the locality of Merthyr in forming a Welsh section of the Incorporated Society of Musicians, till now better known as the National Society of Professional Musicians. In this he has been eminently successful, and it is to be surmised that he will make his influence felt in the same direction in his present field of labour. Such stimulus and cohesion would be as excellent a factor for the good of the profession in North as well as in South Wales, as it has proved to be elsewhere.

The Southport and Birkdale Philharmonic Society, under Mr. H. Hudson, propose giving Mendelssohn's "Elijah" on November 9 and Handel's "Messiah" on December 16. The third Concert of the season is not yet decided upon. The Warrington Musical Society, under Mr. F. H. Crossley, announces four Concerts. At the first, Schubert's "Song of Miriam" and Mendelssohn's "Judge me, O God"; at the second, Mendelssohn's "Elijah"; at the third, a new Cantata by the Conductor; and at the fourth, Mendelssohn's "Athalia" will be given.

THREE open Scholarships will be competed for at the Royal Academy of Music within the next two months: (1.) The Erard Centenary Scholarship, founded by Mr. Daniel Mayer, and open to all British-born subjects between the ages of fourteen and twenty-one who shall not be nor ever have been students at the Royal Academy, the Royal College, or the Guildhall School. This will be awarded to that candidate considered to possess most latent talent and to show most promise as a pianist, and will entitle the holder to three years' free tuition at the Academy and the loan of an Erard "Grand" during that period. (2.) Lady Jenkinson's Thalberg Scholarship, open to male pianists between the ages of fourteen and twenty-one, and British born; tenable for two years, and entitling the holder to £20 a year towards his fees at the Academy. (3.) The Sainton-Dolby Scholarship, open to soprano vocalists between the ages of seventeen and twenty, and who never have been students at the Academy. This will be awarded to the candidate with the best voice in conjunction with musical aptitude. It consists of fifteen guineas a year which are appropriated towards the holder's fees at the Academy. The two last-named Scholarships are to be competed for on the 27th inst., the first-mentioned towards the end of October. The pieces to be prepared for this Competition are Beethoven's Sonata (Op. 2, No. 3) and any piece by Chopin selected by the candidate, who will also have to play a piece at sight. Dr. A. C. Mackenzie, Mr. Franklin Taylor, and M. Paderewski will act as judges.

At the West Riding Summer Assizes, on July 29, the cross actions for libel of Akeroyd v. Hammond were heard before Mr. Justice Day and a special jury. Mr. Waddy, Q.C., M.P., and Mr. Waugh were for the plaintiff, and Mr. J. L. Walton, Q.C., and Mr. W. Beverley for the defendant. Both parties practised as professors of music in Bradford, and the defendant was principal of the recently established Bradford branch of the "Victoria College of Music." Plaintiff, in the course of a correspondence in the Bradford Observer, commented upon the quality of the degrees held by the defendant, who was advertised as "B.A.," "F.S.A.," and "L. Mus." The latter thereupon wrote of Mr. Akeroyd as having "ignominiously failed" at a "preliminary musical examination," the fact being that he had failed at the Durham examination in *general subjects*, which is preliminary to the musical examination. It was proved during the proceedings that the defendant's B.A. degree was conferred by an American society at Buffalo, without examination; that his "F.S.A." meant Fellow of the Society of Antiquaries of Scotland; and his "L. Mus." a distinction conferred by the London College of Music. The jury gave a verdict for the plaintiff, damages one farthing, and dismissed the defendant's counter-claim. The Judge ordered the costs in both actions to be borne by defendant.

The annual distribution of prizes to successful students of the Royal Academy of Music took place at St. James's

Hall on July 27, when the pleasing though somewhat arduous task of presenting the awards was gracefully fulfilled by the Countess of Kilmorey. The Principal, in making his customary speech, referred in feeling terms to the loss sustained by the Academy and the musical world generally in the decease of Mr. Goring Thomas, and stated that the memorial Concert recently given resulted in a profit of over £1,500. Mr. Threlfall, in proposing a vote of thanks to the Countess of Kilmorey for her presence, made special reference to the indebtedness of the Academy to the Earl of Kilmorey for the active interest he had shown in the Institution.

At Trinity College, London, the Tallis Gold Medal has been awarded to Marian Reynolds, the Gabriel Prize to Albert W. Ketelbey, the Benedict Exhibition to Eleanor M. Shuttleworth, the Reeves Exhibition to Bertha Acworth, and the College Violin Exhibition to Claude S. Fenigstein. At a special Examination for the Queen Victoria Scholarship, Albert W. Ketelbey, the late Queen Victoria Scholar, was re-elected for the term of three years, the adjudicators being the Warden (Professor E. H. Turpin), Professor Bradbury Turner, and Professor James Higgs.

MESSRS. JOHN BRINSMEAD AND SONS are about to rebuild their pianoforte show-rooms in Wigmore Street, and will occupy 104, New Bond Street as temporary premises till the beginning of September next year.

## REVIEWS.

*Der Endreim in der Musik. Ein Kapitel von der musikalischen Declamation.* Von Dr. Wilhelm Langhans. [Leipzig: F. E. C. Leuckart.]

In this very interesting and thoughtfully written brochure, the author deals with a subject which nearly concerns vocal composers generally, and dramatic composers, as well as translators of operatic libretti, in particular. "Thanks to the efforts of a number of eminent vocal masters, more especially of Richard Wagner," Dr. Langhans says in his preface, "the time is happily long since gone by when Voltaire could, with some degree of justice, maintain that 'ce qui est trop sot pour être dit, on le chante'; and every cultured amateur now demands that in vocal music the poem should be in every way worthy of the melody wedded thereto. How far we are, nevertheless, yet removed from this universally desired goal it is the object of the present essay to show."

The author refers, in the first place, to some notable failures on the part of contemporary German translators of operatic libretti, on account, chiefly, of the more or less complete unsuitability of their verses to the musical setting from a declamatory point of view. "There is but one right and proper course for the translator to pursue," he maintains in this connection, "which consists in the utmost regard being had to the intentions of the composer, and not a whit more to the author of the original book than may be practicable without detriment to the music." This is no doubt a perfectly sound maxim, as far as the ordinary run of libretti is concerned. Its application is, however, bound to undergo some degree of modification in those, as yet, rare instances where composer and librettist are united in the same individual; particularly if, as in the supreme instance of Richard Wagner, the librettist happens to be a genuine poet, in whose most truly inspired moments the words and their characteristic *melos* are frequently conceived simultaneously. It was otherwise with that greatest of musicians the world has ever seen, Mozart, whose musical ideas crowded upon his mind in such superabundance that he sometimes but too eagerly seized upon almost the first libretto offered to him, in order to graft upon it some of the melodies which, as he remarks in one of his charming letters to his father, "have already been wandering about in my head for some time." Having to deal with indifferent books, he often treated the verses they contained with equal indifference. That such was actually the case, Dr. Langhans here demonstrates with admirable tact and judgment in quoting examples from the master's operas, especially that of "Don Giovanni," and concluding with a truly masterly analysis, from the declamatory standpoint, of the famous "Serenade" in that

opera, showing how both *rhyme* and *rhythm* of Da Ponte's verses have been entirely ignored by what our author aptly calls the "musical rhyme" (*Musik-reim*) and *rhythm* adopted by the composer. We regret that space does not permit us to refer at greater length to the author's interesting observations concerning the relations of *rhyme* in word-poetry to musical composition. We must content ourselves with warmly recommending to musicians and amateurs alike the perusal of the essay itself, the last published production of an accomplished and most competent pen, which has since been arrested by the death of him who so ably wielded it.

*Seed-Time and Harvest.* A Sacred Cantata. By John E. West.

*Harvest-Tide.* A Cantata for Harvest. By Hugh Blair. [Novello, Ewer and Co.]

EACH succeeding year witnesses greater activity in the provision of sacred music suitable for special seasons, and that of harvest is now receiving remarkable attention, as a careful perusal of our advertising columns will show. Of the two Cantatas above-named, the first is the more important in scope. The words consist of selections from Scripture, interspersed with hymns, in which it is suggested the audience or congregation should join, the whole being pervaded by the spirit of humble thanksgiving. Mr. West's score requires soprano and tenor soloists and four-part chorus, and the general style of the music is church-like and dignified, but melodious and never dull or tedious. Simplicity has, of course, been studied, but there is no suggestion of triviality, and while the Cantata is interesting it is within the means of any fairly well-trained church or chapel choir.

Mr. Hugh Blair's work is for tenor and bass soloists, chorus, and organ, or small orchestra, and is of less dimensions than that of Mr. West, occupying only thirty-five pages in vocal score. The libretto, however, is similar, consisting of Biblical texts and hymns, and the composer states that an attempt has been made "to set forth not only the praise we owe to God for the blessings of harvest-time, but also—and this more particularly—to emphasise the spiritual lesson that should be learnt from the observance of this season. For this purpose 'the Parable of the Wheat and the Tares' and references to 'the Resurrection, and Harvest of the World' are employed." In the illustration of these thoughts, three leading motives, or as the composer terms them "attendant themes," are employed, but they are not sufficiently distinctive to need quotation. While never elaborate in detail, the music is modern in feeling, Mr. Blair indulging freely in sudden changes of tonality, though he wisely avoids polyphony alike in the voice parts and the accompaniments. The impression left by a perusal of this virile little work is that the composer might employ his talents in wider directions, but this, of course, must only be taken as a suggestion. At any rate, we are at present of opinion that "Harvest-tide" does not fully indicate the limits of Mr. Blair's ability.

*Suite from the Music to Shakespeare's "Hamlet."* Composed by G. Henschel. (Op. 50.) Arranged as a Pianoforte Duet by Battison Haynes.

[Novello, Ewer and Co.]

THE publication of this music in duet form will no doubt be hailed by many as an opportunity for reviving pleasant memories, but, beyond this, will also most assuredly win for it troops of friends among those who have not been privileged to hear it on an orchestra, either in connection with the play, or as a Suite—the form in which it now appears. There are five movements, entitled respectively "Prelude," "Ophelia," "Interlude and Pastorale," "Ophelia's Death," and "Danish March." The first of these is founded on three themes, typifying—(1), Hamlet's irresolution; (2), his longing for action; and (3), Ophelia. In the second movement the gentle, loving nature of Ophelia forms a "poetic basis" on which a structure full of beauty has been reared. The "Interlude" brings before us again the tragic conflict in the mind of Hamlet; and the "Pastorale" contrasts with this the placid indifference of Nature to the griefs of humanity. The following movement, practically a short funeral march, is an exquisitely beautiful lament for the "poor wretch" whose "muddy

death" it commemorates. It is curious that the succession of notes forming the theme of this movement should occur also in an ancient Danish melody which Mr. Henschel has utilized as the Trio of the March which forms the concluding number of the Suite. If undesigned, this coincidence is remarkable; if intended, its cleverness is quite exceptional, for as regards rhythm the two have no similarity whatever. Whilst of course it is obvious that such poetically conceived music as this will need an orchestra for its full effect, the "Hamlet" Suite comes out surprisingly well on the pianoforte. This, no doubt, because it has been admirably adapted to the instrument; but also, we venture to think, because its merits lie in melody and harmony even more than in orchestral "colour." Young composers will do well to take the hint.

*Novello's Octavo Anthems*, Nos. 394—401.

[Novello, Ewer and Co.]

THE first of this latest instalment of a valuable publication is "I will love Thee, O Lord," by Matthew Kingston, and consists of a smoothly-written and church-like chorus, followed by a verse in which some florid triplets occur in the accompaniment. The Anthem concludes with a vigorous chorus, extended to considerable length, with effective fugal passages. No. 395, "O Lord, Thou art my God," by Charles H. Lloyd, was composed for the London Church Choir Association Festival of the present year, and from its length and importance might almost be described as a Cantata. After an elaborate chorus, written in a free and modern style, we have a more fragmentary movement, with declamatory passages, followed by the final chorus, which is discursive in character, the composer having resisted the temptation to introduce a formal fugue. Mr. Lloyd's Anthem is well worthy of a festival occasion, and will certainly sustain his reputation. No. 396 is Sir John Goss's brief but impressive Full Anthem, "I heard a Voice," concerning which criticism would be an impertinence. No. 397, "Jesu, Lover of my soul," by Frederick Liffie, is for men's voices only—that is to say, alto, two tenors, and bass—and is appropriately simple and hymn-like in character. No. 398, "The Lord is my strength," by S. Coleridge Taylor, is stated to be for Easter, but it would be suitable for any season. It is flowing and placid in character, and finishes with a choral. No. 399, "At the Lamb's high Feast," by the Rev. E. V. Hall, is, of course, an Easter Anthem. It is throughout rhythmical and hymn-like, but each verse receives different treatment. No. 400, "Blessed City, heavenly Salem," by Arthur C. Fisher, is a cheerful Anthem, unpretentious but decidedly pleasing. It needs a tenor soloist. The last on our list for the present is "Have mercy upon me," by James Shaw. It is for Lent, but it is by no means dismal in character, and recalls Attwood's familiar Anthem "Turn Thy face from my sins," being also written for treble solo and chorus.

*Vorträge über Akustik.* Von L. A. Zellner.

[Vienna and Leipzig: A. Hartleben.]

WITH the publication, in two handy volumes, of the above series of lectures on acoustics, delivered at the Vienna Conservatorium, Herr Zellner, the General Secretary of the Gesellschaft der Musikfreunde, has rendered a real service to intelligent musicians and musical students who—and their number is, we should think, not a few—desire some really profitable instruction in a science so intimately connected with their art. That art has, as may be inferred, been specially kept in view by the author, whose exposition moreover is throughout most lucid, and whose general treatment of his subject may be best characterised as popular without being superficial. Herr Zellner presents his most able digest of an almost overabundant material under three principal heads—viz., 1. "Die physikalische Entwicklung des Ton-Materials"; 2. "Die Analyse der Klänge und das Hören"; and 3. "Die künstlerische Verwendung des Ton-Materials," in all of which sections he succeeds in conveying, if not exhaustive instruction upon the matter dealt with, at least a sufficient preparatory knowledge and the requisite stimulus for the acquisition of more complete information. There exists, as far as we know, no similar work in the English language in

which the subject is so succinctly and popularly treated, with especial regard to its relations to music as an art. But the knowledge of German is fairly widespread nowadays in this country, more particularly amongst musicians, and were it otherwise a work like the present should almost supply a sufficient inducement to aspiring students to acquire that knowledge. The lectures are further elucidated by over three hundred diagrams, as well as by a number of musical illustrations interspersed throughout the text, and the general get-up of the work reflects the highest credit upon the publishers.

*Novello, Ewer and Co.'s Albums for Violin and Pianoforte.* Nos. 23 and 26. Six pieces by Rosalind F. Ellicott. Eight pieces by Ethel M. Boyce.

[Novello, Ewer and Co.]

MISS ELLICOTT has long ago taken high rank among composers of the sex to which she belongs, and indeed it would not be difficult to show that in qualities usually regarded as peculiarly masculine her compositions are vastly superior to those of many male writers who have the public ear. The album of pieces now before us gives fresh proof of her powers, natural and acquired. An easy flow of graceful and expressive melody, refined taste, an excellent knowledge of effect and ample command of the resource which make it possible, are among the merits to be found in these well-contrasted pieces, which consist of a brilliant Prelude, a capital Polonaise, a broadly conceived Aria, a Ballade, a Gavotte, and a very charming Romance. "Style" is needed for their adequate performance—otherwise they are of moderate difficulty.

Miss Boyce's pieces are less ambitious than the foregoing—shorter and altogether lighter in style. They, too, abound in musicianly touches that enhance the charm of the bright and tuneful strains supplied so plentifully by Miss Boyce's graceful muse. Their titles are as follows: "Berceuse," "Valse Caprice," "Adieu," "Aubade," "Mazurka," "Musette," "Reverie," "Alla Bura." Of these the "Aubade" and the three last-named will probably find most admirers.

*Suite from the Music to Shakespeare's "Henry VIII."* Composed by Edward German. Arranged for Pianoforte Duet by the Composer. [Novello, Ewer and Co.]

THE recent issue of three dances from the music to "Henry VIII.," arranged for pianoforte solo, was duly noticed in these columns. We have now to direct attention to a four-hand arrangement, not only of the dances, but also of the Overture and four Preludes. There is a straightforward character about the whole of this music, admirably in keeping with at least one side of the play. With *Wolsey* Mr. German has preferred not to deal. Perhaps he considered that no music could be got out of one so "fit for treasons, stratagems," and all the rest of it. The Overture is a vigorous and tuneful piece in the usual form, containing some good solid writing and a particularly graceful second subject. The first Prelude, entitled "Intermezzo Funèbre," undoubtedly marks a higher level than is reached anywhere else in the Suite. There is a simple dignity in the phrases and a sombre richness in their harmonic treatment that speak volumes concerning the young composer's familiarity with the deeper mysteries of his art. The Prelude to Act iii. is full of graceful, flowing melody; that to Act iv. is a brilliant and stately March, "popular," almost to a fault, in style; and that to Act v. is a "Thanksgiving Hymn," treated with appropriate breadth and simplicity. The three charming dances already noticed form an admirable conclusion.

*Albums of English Song.* No. 5. Twenty-one songs. Composed by Edward James Loder. Edited by William Alexander Barrett. [Novello, Ewer and Co.]

THE publication in this convenient form of a collection of Loder's best songs is an act of justice which will, we trust, be recognised as it deserves by all who take an interest in our treasury of national song. Over-production, the disease which affects music no less than other branches of human activity, is responsible for much undeserved neglect; the new so constantly demands our attention that



we cannot find time to distinguish, among the old, that which is worthy of preservation. Let us, therefore, be grateful to those who from time to time rescue a treasure from the oblivion into which it has temporarily fallen. Two or three of the songs here gathered together have, it is true, held their ground to a certain extent, "The Diver" being an "easy first"; but the majority will come upon the ears of the present generation as absolutely new. Loder, who was born in 1813, and was a pupil of Ferdinand Ries, produced his first opera in 1834. The songs in this volume were composed between 1835 and 1848. They represent therefore, approximately, a style in vogue about fifty years ago; and some of us, regarding them, may be excused for doubting whether we have much improved upon it since. A melancholy interest attaches to this fifth number of the English Song Albums—it was the last work of its lamented editor.

*Progressive Studies for the Voice, with Pianoforte Accompaniment.* Composed by G. Henschel. (Op. 49.) In two books. [Novello, Ewer and Co.]

The first book of these useful studies is for the practice of "sustained" singing; in the second that of "florid" singing is kept in view. The exercises in both books are arranged on the same plan—i.e., progressively, according to intervals. Each interval, from the second to the tenth, becomes in turn the largest used in the course of one exercise. This plan has been adopted to assist in training the ear as well as the voice, and to this end, also, unfamiliar harmonies and modulations have occasionally been introduced in the accompaniments with the happiest effect. The two books are intended to be used together, and the studies contained in the first book are to be used as "Vocalises" as well as "Solfeggi." Mr. Henschel's position in the musical world necessarily lends weight to anything proceeding from his pen, but as a teacher his name ranks so high that we have special reason for confidence when he puts forward such a work as this. Familiar, as so popular a teacher must be, with the difficulties of pupils and the wants of those who instruct them, Mr. Henschel is peculiarly fitted for the task of producing a standard book of exercises on the art of which he is such a master. That this work will at no distant date be regarded in this light we have little reason to doubt.

*Magnificat and Nunc dimittis in B flat.* By Hugh Blair. [Novello, Ewer and Co.]

This setting of the Evening Canticles is composed expressly for the forthcoming Gloucester Festival, and will be heard for the first time at the closing service on Friday (9th inst.). Critical remarks would, of course, be premature at present, but a few words respecting the general scope and features of the work may be offered. It opens with a modified form of the 8th Gregorian Tone in unison, and the same figure pervades the Magnificat throughout, though it is made to appear in many keys and with many modifications. No soloists are required, and the writing is studiously unpretentious. Occasionally the voices are divided into six parts, but an organist or choirmaster possessing an elementary knowledge of the rules of harmony would find no difficulty in re-arranging the chords in four parts, when necessary, without much loss of effect.

*Voice-training Studies of medium difficulty.* By Emil Behnke and Charles W. Pearce, Mus. Doc. [Chappell and Co.]

These studies are intended to aid in the acquirement of "style"; and to do justice to the many beauties they contain, good phrasing and careful attention to dynamic contrasts and variety of tone-colour will, of course, be needed. They are twenty-four in number, and each has a title which sufficiently indicates the character of the music. Thus we have a "Berceuse," an "Autumn Song," a "Nöel," a "March," a "Serenade," and so on. The accompaniments are by no means the least interesting part of these studies—they not only "support" the voice, but also contribute largely to the melodic and rhythmic interest of the music. The studies are issued in six different editions to suit every kind of voice, and a Tonic Sol-fa translation accompanies the vocal part throughout.

*Oriental Album.* Twenty-five Caucasian, Armenian, Persian, and Turkish melodies, arranged for pianoforte by J. Decker-Schenk. [St. Petersburg: J. H. Zimmerman.]

EASTERN music has, of late, been so frequently brought before us in one way or another that a fairly accurate knowledge of its peculiarities will soon be a matter of course with every musician who regards his art as something more than a mere means of livelihood. The present contribution to the subject appears in a popular guise, which, if it be regretted by more serious students, will, on the other hand, not lack the appreciation of weaker brethren. Both classes may safely add the album to their collections. The group of pieces includes songs, dance-tunes, choruses, and a march, the unfamiliar rhythms and tonality of which supply ample matter for reflection.

*Fumées.* Suite de quatre morceaux pour le piano. Par L. A. Bourgault-Ducoudray. [Paris: Ph. Maquet et Cie.]

THESE pieces, respectively entitled "l'Appel sous les Eaux," "Poétique Apparition," "Tendres Emois," and "l'Enterrement d'Ophélie," may be unreservedly recommended. They represent French musical art in its most attractive dress, being full of grace, fancy, refinement, and poetic charm. The "Burial of Ophelia," indeed, has higher qualities in addition, but its companions are equally faithful to their titles. From an executive point of view these pieces are not difficult; for all that, none but experienced players should meddle with them.

#### FOREIGN NOTES:

THIS year's Bayreuth Festival performances concluded on the 21st ult. with "Parsifal," in the presence of a crowded audience. Amongst those present were the Duchess of Edinburgh, the Hereditary Princess of Sax-Meiningen, and a large number of foreigners. The performance is stated to have been most admirable, and the enthusiasm of the audience is characterised as "indescribable."

There are to be no Festival performances at Bayreuth next year, but it is expected they will be resumed in 1894, when the "Nibelungen" tetralogy, with which the Festspiel was inaugurated in 1876, may be re-mounted.

Some steps having been taken on the part of the Commission of the forthcoming World's Fair, at Chicago, with the view of obtaining the right of performance of "Parsifal," the management of the Bayreuth Festspiel, as was to be expected, have declined to make the concession.

One of the most interesting Concerts given last month in connection with the Vienna Musical and Theatrical Exhibition was that of Johann Svendsen, the eminent Norwegian composer and orchestral conductor at the Royal Opera of Copenhagen. The principal works in the programme—viz., the D major Symphony, "Paris Carnival," and the "Legend of Zorahayda," by Svendsen, were all novelties to a Viennese audience, who were delighted with the music and offered quite an ovation to the Norwegian master.

Andreas Hallén, the Swedish composer and principal conductor of the Royal Opera, Stockholm, has also been invited to give a Concert of Swedish music at the Vienna Exhibition, when some of his own compositions and of those by J. Södermann and L. Normann will be performed.

After the close of the Exhibition at present being held in the Austrian capital the Exhibition Theatre is to be removed in its entirety to Salzburg, where it will be opened as a "Festspielhaus" for the performance of Mozartian and other classical works—i.e., pre-Wagnerian operas by German composers.

Dr. Wilhelm Langhans, of Berlin, whose death we recently recorded, has bequeathed the sum of 100,000 marks to the Leipzig Conservatorium, the interest of which is to be applied in stipends for talented pupils. Dr. Langhans was himself at one time a pupil of the Institution referred to.

The Concert-Verein of the University of Giessen has just celebrated the 100th anniversary of its institution with a performance of Mendelssohn's "St. Paul," and other special Concert performances extending over several days, and in the presence of large audiences. The present conductor of the Society, Herr A. Felchner, received a decoration from the Grand Duke of Hesse upon this occasion.



The Vienna Imperial Opera re-opened its doors last month with a performance of Mascagni's "Cavalleria Rusticana." This was the eighty-third performance here of this remarkable work, the famous Intermezzo in which has been redemanded regularly on every one of these occasions. The opening performance in question was associated with that of Rossini's "Il Barbiere."

The Munich Royal Opera-house resumed its performances on the 1st ult. with Wagner's early opera "Die Feen," which has proved a source of attraction at this establishment during several seasons.

Benedict Randhartinger, the Nestor of Austrian composers, celebrated the ninetieth anniversary of his birth on July 27 last, at Glogowitz, when he was the recipient of numerous congratulatory messages and other tokens of esteem. Randhartinger was well acquainted with both Beethoven and Schubert, and was the first to introduce the compositions of the latter to the Viennese public. He at one time held the position of first Capellmeister at the Vienna Opera, and is the composer of an opera, "König Enzo," and of numerous other works.

On July 31 last, the anniversary of the death of Franz Liszt, the grave of the pianist-composer was decked with a number of beautiful floral offerings, contributed by his pupils and admirers as well as by the Bayreuth municipality. On the following day the annual commemorative mass was sung in the Bayreuth Stadt-Kirche.

Eugène d'Albert has completed a grand opera entitled "Der Rubin," of which some fragments have already been performed at one of the annual meetings of the German Tonkünstler-Verein some two years since.

Unusual activity is to be displayed during the season about to commence at the Frankfort-on-Main Opera, where, besides the leading operatic works of Mozart, Weber, Beethoven, Meyerbeer, Verdi, and others, a "cycle" of Wagner's music-dramas is to be given, extending from "Rienzi" to the "Nibelungen" tetralogy, the latter to be produced several times. In addition to these attractive features, Mascagni's "Cavalleria" and "L'Amico Fritz," both on the same evening, will be included in the *répertoire*. The Frankfort Opera, we may add, is not one of the State-subsidized institutions of the fatherland.

The musical performances in connection with the meeting of the Allgemeine Deutsche Musik-Verein, on the 16th and following days of this month, at Vienna, will include a scenic representation at the Imperial Opera of Liszt's "St. Elizabeth" (16th inst.); the same composer's symphonic poem, with choruses, "Prometheus" (as already announced by us), and orchestral works by Wagner, Goldmark, R. Strauss, and Brahms. Liszt's "Coronation Mass" ("Krönungs-Messe") is to be given in the Court Chapel on the 18th inst., under the direction of Professor Hellmesberger.

Some incidental music to Shakespeare's "A Winter's Tale," including an introduction to the last act, and a March, written by Herr Carl Hess, was performed at a recent Orchestral Concert at Marienbad, under direction of Herr Zimmermann, and is spoken of as most graceful and appropriate to its theme.

A very successful Concert was given last month, at Düsseldorf, in aid of the monument to be erected to Robert Schumann at his native town of Zwickau. The programme included an excellent performance of Schumann's "Paradies und Peri," under the conductorship of Musik-director Butts.

Two important new symphonic works were performed recently by the Leipzig Liszt-Verein—viz., a Symphony in C minor (Op. 58) by Herr A. Klughardt, and portions of a "dramatic" Symphony entitled "Orpheus," from the pen of Herr Conrad Ansonge. Both compositions excited much interest and were very favourably received.

The Würzburg Choral Society "Liedertafel" has just celebrated the fiftieth anniversary of its foundation with a Concert performance which happened to be the three-hundredth given by this active Society. The performances included an Overture and Festival Chorus specially written for the occasion by Herren Mayer-Olbersleben and Weinberger respectively; as well as a Cantata, entitled "Columbus," by Herr Zöllner, the director of the New York "Liederkränz."

The Berlin Royal Opera is preparing to celebrate, on the 7th of next month, the 150th anniversary of its existence.

The house was inaugurated on October 7, 1742, by the first performance of an opera written to an Italian libretto by Graun, and entitled "Cesare e Cleopatra." The first performance of any opera in Germany was that of Heinrich Schütz's "Daphne," produced at Torgau in 1627.

M. Saint-Saëns's opera "Samson et Dalila" is to be produced in the course of next month, for the first time in Germany, at the Berlin Royal Opera, when the part of Dalila will probably be sung by Madame Rosa Sucher.

M. Saint-Saëns has accepted an invitation to visit the Chicago Exhibition next June, with a view of conducting several concerts of his own works, and to give some Organ Recitals.

Some two years since, it will be remembered, the musical works of Frederick the Great, of Prussia, were published in an *édition de luxe* in Germany. Messrs. Artaria, of Vienna, now announce a somewhat similar publication—viz., the musical compositions of the Austrian Emperors, Ferdinand III. and Joseph I., both of them musicians of considerable attainments. The collection is introduced by an interesting preface from the pen of Herr Guido Adler.

A new opera, "Die Teufelslocke," the libretto by Bernhard Buchbinder, the music by Robert Fuchs, the Viennese composer, is to be brought out next month at the Leipzig Stadt-Theater. Herr Jahn, the director of the Imperial Opera in Vienna, will be present on the occasion, with a view to the subsequent production of the new work in the Austrian capital.

Fraülein Marie Deppe, a niece of the late Ludwig Deppe, the eminent Berlin orchestral conductor, has been engaged for three years as a leading soprano at the Berlin Royal Opera. The young lady is said to be a highly gifted, promising artist.

A new opera, "Die Welfenbraut," by Alfred Zamara, of Vienna, the libretto by Max Tull and R. Genée, has been accepted for first performance during the present season at the Hamburg Stadt-Theater.

Hans Sommer's successful opera "Loreley" is just now being mounted at the Darmstadt Hof-Theater.

Another lyrical establishment is to be added to the musical attractions of the German capital, Herr Federmann, for many years Capellmeister at the Berlin Friedrich-Wilhelm Stadt-Theatre, having, it is said, rented the Alexanderplatz Theatre for the purpose of operatic performances during the winter months. This, together with the projected conversion of the Belle Alliance Theatre into an opera house, would place "Spree-Athens" in the proud, if somewhat precarious, possession of four high-class lyric stages!

Continental journals announce the impending performance at Copenhagen (some say at Coburg) of an opera, the libretto of which is attributed to "Carmen Sylva," the talented consort of the King of Roumania, and the music to His Royal Highness the Duke of Edinburgh. The title of this interesting production of joint-royalty has not, so far, transpired.

Anton Bruckner, the veteran Viennese composer, is just now occupied with his tenth symphonic work, which is to bear the suggestive title of "Gothic Symphony."

The Vienna Männergesang-Verein has, as a special mark of distinction, bestowed the Schubert medal upon the New York Male Choral Society, Arion, during the recent sojourn of its members in the Austrian capital.

Frau Amalie Joachim, who lately returned to Germany from a highly successful American Concert tour, proposes to visit the United States again in January next.

Dr. Lampe Vischer is to replace Dr. O. Günther in the directorship of the Leipzig Conservatorium.

Madame Melba has been added to the list of Mr. Abbey's American company, and will make her New York *début* on the second night of the season, which commences on November 21, with M. Jean de Reszké as *Faust*. After five weeks the troupe will go to Chicago for three weeks and then return to New York for eight weeks. Massenet's "Werther" and Mascagni's "L'Amico Fritz" will be the chief novelties.

At the Paris Opéra performances of Meyerbeer's "L'Africaine" and "Les Huguenots" took place last month, while the same composer's "Robert le Diable," which has not been produced here for a considerable length of time, is in course of being re-mounted.

The foundation capital of the Paris Théâtre Lyrique Company—viz., 300,000 francs—has been fully subscribed for, and active preparations are going forward at the former Renaissance Theatre for the realisation of the new scheme. M. Detroyat, the managing director, has appointed M. Jehin, the husband of Madame Deschamps, of the Opéra, to the post of orchestral conductor. Amongst the works to be produced under the new régime will be a new opera by M. Messenger entitled "Madame Chrysanthème," the libretto founded upon Pierre Loti's romance; and another novelty, "Daphnis et Chloe," composed by M. Maréchal. Cherubini's "Les deux Journées" is to be revived, with a completely revised libretto by Jules Barbier.

M. Widor, the well-known composer of "La Korrigane," has just completed the score of a Symphony for orchestra, organ, and choral parts, which is to be produced at Geneva upon the occasion of the inauguration of a new concert hall in that town some few months hence.

The same composer has been requested by the manager of the Paris Grand Théâtre (formerly the Eden) to write some incidental music for the forthcoming revival at that house of Beaumarchais's "Le Mariage de Figaro."

The Paris Municipality again offers a prize of ten thousand francs for a work in symphonic or dramatic form, for solo voices, chorus, and orchestra, competitors to hand in their manuscripts between January 16 and February 15 of next year. The successful work, as in previous instances, is to be publicly performed at the expense of the Municipality.

The Paris Société des Grandes Auditions Musicales has also opened a competition for a serious opera and one of a lighter order, each to comprise not more than two acts. In this case also the successful works will be brought out publicly under the auspices of the Society in question.

Under the title of "Pèlerinage à Bayreuth," an interesting contribution to French Wagner literature has just been published in Paris (Savine, éditeur) from the pen of M. Emile de Saint Alban. The author, until lately an unreasoning antagonist of the Bayreuth master, has returned from the Festspiele his ardent and unconditional admirer.

Pietro Mascagni is expected on the 12th inst. at Vienna, where he will conduct, for the first time outside Italy, his operas "Cavalleria Rusticana" and "L'Amico Fritz" at the theatre of the Exhibition.

According to Italian papers, Verdi has requested the manager of the Argentine Opera House, at Rome, to send his principal scenic artist and costume designer to England, to obtain sketches of old authentic views of Windsor and the English costumes in the reign of King Henry IV., for the forthcoming production of "Falstaff." M. Maurel has been staying lately at Verdi's country residence, and it is said that the veteran Maestro devoted three hours daily to coaching up the French baritone in his part of the fat knight.

At the Carlo Felice Theatre, at Genoa, which has just been entirely redecorated, a new season of opera was announced to commence, on the 22nd ult., with Verdi's "Otello." Signor Franchetti's new opera "Cristoforo Colombo" is likewise to be produced here shortly.

A new one-act opera, entitled "Birichino," by the Maestro Mugnone, was brought out with much success last month at the Malibran Theatre, Venice. At the conclusion of the performance the composer, who conducted the work, was called before the curtain eleven times.

The Italian composer Signor Cippolini is engaged, at the instance of Signor Sonzogno, the enterprising Milanese music publisher, upon the score of an opera entitled "Il piccolo Haydn," the libretto being founded upon a drama by Checchi.

The coming operatic season at the Theatre La Scala, at Milan, is to be inaugurated with Signor Franchetti's "Cristoforo Colombo." Wagner's "Die Meistersinger" is also in course of preparation at this leading establishment where, it is hoped, Verdi's "Falstaff" will likewise be brought out during the season.

The first performance, in the course of this month, of an opera, "La Tradita," by a very promising young Italian composer, Signor Ferruccio Cusinati, is looked forward to with much interest at the Ristori Theatre, Verona.

A new opera, "Tilda," by the young Maestro Ciléa, was brought out on the 13th ult. at the Malibran Theatre, of Venice, and met with a very favourable reception. The libretto is described as weak, but the music is highly spoken of in competent quarters.

An opera, entitled "Quaresima d'Amore," composed by the Prince de Teora, a wealthy Neapolitan amateur, met with a successful performance last month at the Pezzana Theatre, of Milan.

Madame Teresina Tua, the distinguished violinist, who has not appeared in public since her marriage with the Count Verney della Valletta, will give a series of Recitals during next winter in Germany and Austria.

A new opera, "La Zingara di Granata," by Signor Bartolucci, a promising young composer, was brought out last month at the Quirino Theatre, Rome, and was received with much favour.

Verdi, having handed the complete score of his comic opera "Falstaff" to his publisher, Ricordi, of Milan, is reported to be already quietly engaged upon a new operatic work. Questioned upon the subject recently by a friend, the Maestro replied: "What am I to do? I cannot possibly remain inactive. 'Falstaff' is finished, and was to be my last opera. At the same time, I am still alive and well, and so I have taken in hand a new work." "And the title of it, dear Maestro, will be?" inquired his interlocutor. "The title," smilingly responded Verdi, "you shall know as soon as the score is quite finished."

The Court of Cassation, in Turin, has just confirmed the judgment delivered by the Milan tribunal in the copyright action which Signor Verga, the author of the novel upon which the libretto of "Cavalleria Rusticana" is founded, has brought against Signor Mascagni and his publisher, Signor Sonzogno. The latter will have to pay a royalty of twenty-five per cent. upon all the proceeds hitherto realised for the disposal of the right of performance of the opera either in Italy or elsewhere. It is estimated that the sum so realised already amounts to over 500,000 lire.

Señor Breton, the well-known Spanish composer, whose opera, "Fray Garin," recently scored a great success at Barcelona, has, it is said, been presented by his fellow citizens with a purse containing £1,000, in recognition of his having dedicated his new work to the above town. In addition to this, his name has been given to a street in Barcelona. The Spaniards evidently know how to honour and encourage native talent.

The Marquis d'Alta Villa, a very able musician and author, has been appointed to the vocal professorship, formerly held by the celebrated Ronconi, at the Royal Conservatorio of Madrid.

On journeying to a bull-fight at Fontarabia last month with a party of gentlemen, Señor Sarasate narrowly escaped a carriage accident. He was in the first carriage, but desiring to converse with a friend he changed to the second carriage. A few moments afterwards the horses of the first carriage took fright and bolted, upsetting the travellers, injuring three and killing one outright.

Herr Ferdinand Held, an esteemed author on musical subjects, has been appointed to the directorship of the Geneva Conservatoire, Dr. Girard, for many years director of the Institution, having retired on account of his mature age.

The Brussels Théâtre de la Monnaie will re-open its doors in the first week of the present month with "Aida." Among the novelties to be produced during the season will be Massenet's "Werther"; an opera, "Maitre Martin," by M. Jan Blockx; and another, in one act, by M. Jeno Hubay, of the Prague Conservatorium, the libretto of which is founded upon François Coppée's "Le Luthier de Crémone."

The French Opera Company in the Hague, under the management of M. Josef Mertens, will resume its performances towards the end of this month. An attractive repertoire is being provided, including promises of "Tannhäuser," "Oberon," M. Saint-Saëns's "Samson et Dalila," and Massenet's "Werther."

Antwerp has been *en fête* lately to celebrate the twenty-fifth anniversary of M. Peter Benoit's assumption of the directorship of the Antwerp College of Music, which, owing mainly to his efforts, has done so much in fostering and developing the Flemish element in the musical productions

of the country. An imposing procession, in which over 150 corporations and societies from all parts of Flanders took part, paraded the streets, and in the evening a Festival Concert took place in which, besides works by Benoit, some compositions specially written for the occasion were performed.

The German Theatre maintained hitherto by the Russian Court at St. Petersburg having been officially closed last year, a new theatre for the performance of opera, &c., is to be opened during the coming winter under the auspices of the German Society "Palme" and under the artistic management of Herr Richard Thomas. The Russian capital, it appears, numbers 100,000 Germans amongst its inhabitants; a more than sufficient number to support a national theatre.

Anton Rubinstein has promised to play on the occasion of the opening, shortly, of the new Concert Room which is being constructed at Berlin by Messrs. Bechstein. The Russian pianist-composer will also conduct some performances of his works during the coming season both in Germany and Austria.

## CORRESPONDENCE.

### OPERA, NEW AND OLD.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have always been a profound believer in the virtue of iteration, in spite of the uncomplimentary epithet prefixed to it by Shakespeare, and my belief has only been strengthened by the events of the recent opera season. We live in an age of advertisement, and iteration is the very pith and essence of advertisement. The great bulk of average people attach a superstitious reverence to anything they see in print, and it naturally follows that the value they assign to a thing is in a direct ratio to the frequency with which its merits are cast in their teeth. Go where they will within the limits of the four seas, it is impossible for them to escape the assertion that Appleby's soap, or Cadman's mustard, or Mussel's pills are the best. It is dinned in their ears in and out of season until they are wearied into accepting it with a faith as implicit as that which they place in the proposition that two and two make four. If they were assured with equal persistency that Appleby's soap, Cadman's mustard, and Mussel's pills were *not* the best, I have no doubt that their faith would be shattered, or, at any rate, that they would preserve an open mind on the points in question. But the fact remains that they never are subjected to this destructive influence, and so it comes about that the fallacy of the affirmative instance, as the logicians call it, once more maintains its dominion over the minds of the average mortal. These reflections have been suggested to me by the events of the recent opera season at Covent Garden and Drury Lane. We have been assured again and again that there never was such a season, and have been told that the operatic firmament has never been ablaze with so many luminaries of the first order. We have been assured that the annals of opera might be ransacked in vain to furnish a parallel for the casts, the costumes, the scenery, and the *mise-en-scène* of the past season. And as no one has been at pains to challenge the accuracy of these reiterated assertions, they have been accepted with such equanimity by the public that I fear I shall be regarded as a profane infidel for avowing my disinclination to accept as gospel truth estimates which, so far from being the spontaneous outgrowth of public opinion, have been dictated and suggested much in the same way that the merit of Appleby's soap, Cadman's mustard, and Mussel's pills are brought home to the impressionable mind of the average materfamilias.

Now, before I go any farther, let me disclaim in the most emphatic manner any desire or intention to belittle or disparage the signal services which have been rendered of late years by Sir Augustus Harris to the opera-going and opera-loving sections of the community. I, for my own part, am free to confess in the most candid way how much, as an opera-goer, I owe to his energy and enterprise. In spite of the sinister forebodings of those who declared that it spelt

ruin, he has succeeded in making Italian opera a "going concern," and I do not suppose that any one else could have carried through the venture so successfully. The operas produced under his direction have almost invariably been lavishly, though not always tastefully mounted, and his companies have always included a large proportion of the finest singers of the day. But when Sir Augustus Harris and his faithful henchmen in the press talk of "unprecedented combinations," "the best casts ever known," and so forth, I am bound to protest. *Vixere fortes ante Drurialanum*. The vicissitudes and disasters of Mr. Mapleson's career must not blind us to the fact that he was instrumental in introducing to the public artists who, vocally at any rate, were superior to any of those who have emerged above the operatic horizon in the last fifteen or twenty years. A new generation of amateurs have grown up since the death of Mr. Gye, sen., but that is no reason why his long and notable services as an *impresario* in the field of Italian opera should be forgotten. Of the palmy days of the Mapleson and Gye *régimes* many middle-aged opera-goers must yet retain a vivid recollection. I see that Mr. Santley is about to publish a volume of reminiscences shortly, and I trust that he may devote some space to the period in question, when, to mention no other names, Titiens, Patti, Nilsson, and Trebelli were all in their prime. If my memory serves me right the three first-named artists were *circa ann.* 1868 all to be heard on the same stage in "Don Giovanni" and "Le Nozze di Figaro." The average histrionic capacity of the latter-day operatic artist may have improved, but who can contend that three vocalists equal to those named could be found even by Sir Augustus Harris? It must have been twelve years later when I heard Lucca, Albani, and Sembrich in the "Nozze," a combination at all points superior to that which appeared in the course of the season of 1892. It is no doubt possible that if a comparison were instituted between a prospectus of a season of Mr. Mapleson or Mr. Gye in the sixties and one of Sir Augustus Harris's in the nineties, the latter might have some slight advantage as regards the numbers of the artists engaged. But superiority does not always belong to the side of the big battalions—at least, operatically speaking; and as events proved, the brunt of the work in the past season fell on comparatively few shoulders, so that, except for the honour and glory of the thing, a list one-half as long would have sufficed. A considerable number of the principal artists retained for the past campaign appeared very seldom indeed—except on the prospectus, and for the excellent reason that there was no room for them, a state of affairs which is hardly conducive to the equanimity of that very highly strung and sensitive personage, the operatic singer. London in the season is a very nice place, but it is trying to a performer who has to spend a couple of months there for only a couple of appearances. Still I have no wish to labour this point. When "unprecedented combinations of talent" are spoken of, it is doubtless on the score of quality rather than quantity that Sir Augustus Harris is anxious to challenge comparisons with his predecessors. The desire is most laudable, since every ambitious *impresario* ought to aim at "going one better" than his forerunners. But as I have endeavoured to show above, it is one thing to challenge comparisons with the past glories of the Italian operatic stage; it is quite another thing to extort the confession of superiority from those whose opinion is worth having—those who can remember the great artists who shone in the pre-Augustan epoch. I have mentioned several of these above, and if they are not enough, I may go back a little farther and add Jenny Lind, Viardot-Garcia, Grisi, and Alboni, Lablache, Mario, and Ronconi. The list might be indefinitely extended: I have just put down the first few names that occur to me; but it will serve in conjunction with the others mentioned above to show the futility of attempting to claim altogether unparalleled supremacy for the artists who have appeared at Covent Garden and Drury Lane in the course of the last season.

If we turn from the artists engaged to the works produced, it cannot be said that the use of the term "unprecedented" is a whit better justified by the achievements of the past campaign. The best test of the artistic value of an operatic season is to be found in its novelties. Let us accordingly apply this test to the greatest opera season on



earth, and what is the result? The novelties produced in the past season were four—"L'Amico Fritz," "La Luce dell' Asia," "Elaine," and "Nydia." To these remain to be added the quasi-novelties "Philémon et Baucis" and "Cavalleria Rusticana," neither of which had been previously heard in the course of the summer season at Covent Garden. Now no one blessed with the critical faculty in its most rudimentary form can profess enthusiasm about any of the four first-named works. "L'Amico Fritz" barely achieved a *succès d'estime*. From the point of view of the music it was not without interest, and showed in some respects an advance in construction on its predecessor. Then it had an *Intermezzo*, which being by the composer of "the only *Intermezzo*," naturally appealed to the many-headed monster. For the rest, the chief attraction in the piece was Madame Calvé, a fine singer and a superb actress, though very little scope for the display of her talents was afforded by the colourless, undramatic character of the plot. Mr. De Lara's "Light of Asia," though a great deal better than one had any reason to expect from the composer of "The Garden of Sleep," afforded a conclusive proof that operas cannot be written by the light of nature. Sir Augustus Harris has had opportunities such as have fallen to the lot of few operatic directors of encouraging native talent, but it cannot be said that he has made good use of them. I do not deny that there is a thin vein of talent in the work of Messrs. De Lara and George Fox, but to give these writers the preference over all other British composers is simply to put a premium on mediocrity. "Elaine" stands in a different category. M. Bemberg is at least versed in the grammar of his art; but, on the other hand, he has not emerged from the stage of assimilative discipleship. In opera one wants more than prettiness. One looks for individuality and backbone, and one may look in vain for either of these qualities in the luscious muse of M. Bemberg.

"Ah," but some one will object, "you are wilfully slurring over the chief attraction and the greatest triumph of the season—the performances of German opera in German by the German company specially organised and brought over by Sir Augustus Harris." I am quite ready to admit that these performances were the chief event of the season, as they were certainly the most popular and successful. But I cannot help harbouring a shrewd suspicion that to no one was the success of the German season a greater revelation than to Sir Augustus Harris himself. Let us look at the facts of the case. A limited number of performances were announced as a sort of pendant to what I may call the orthodox season. The result of the experiment transcended the most sanguine expectations of the most ardent devotee of the Wagnerian cult. The orthodox season was eclipsed by its rival. German opera was an easy first in the race for popularity, while Italian opera, except in its one-act form, was simply nowhere. The Juggernaut car of Wagner overrode all opposition. Everything has been submerged beneath the billows of his tremendous orchestra except the still small voice of the *Intermezzo* and the strident strain of Ta-ra-ra-boom-de-ay. And, what is the strangest thing of all, this immense and unprecedented success was achieved, speaking vulgarly, by a fluke, or something very like it.

The annals of opera are full of strange and unexpected surprises, and the recent season has certainly contributed its share. For example, an outsider like myself is hopelessly bewildered by the attempt to ascertain the principles on which new works are selected. The production of an opera, on the scale which Sir Augustus Harris has it in his power to produce it, is about the greatest compliment that can be paid to a composer. One would naturally expect, therefore, that the honour would only be conferred on the most meritorious aspirants. Apart from the question of novelties, certain serious and disquieting considerations are suggested by the course which events have recently taken in operatic circles. People seem to have gone mad over things which are either very short or portentously long. Has it come to this, then, that Wagner has made grand opera by other composers impossible, and are we, apart from Wagner, to live on musical snippets for the rest of our lives? It will be curious to see what will be our fate next year, when fashionable society allows us to have opera once more. Will it, I wonder, be Wagner again in *excelsis*,

or a triple bill of one-act after-dinner operas of various nationalities? Or is there any chance of a hearing being granted to the work of British musicians on account of its intrinsic artistic value? For this last we shall, I fear, have yet to wait a while, though I hope not indefinitely.

I am, Sir, yours obediently,

G MINOR.

## NORWEGIAN FOLK-MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following airs here given for the violin are some of the most familiar among the peasant musicians of Norway, and may be of interest to your readers. The greater part of the national songs and dances of these people have never been written, though handed down through generations of fiddlers. Their music possesses in consequence a *verve* and accumulated individuality which must have been lost had it been acquired from notation. The few dances now set down must, for this very reason, forfeit much of their original charm, while also further allowance must be made for their translation from the national fiddle to the Italian model.

The "spielemann" always performs on the national "Hardanger" violin, the chief peculiarity of which is the possession of five silver strings beneath the catgut. These strings have almost the effect of a pedal, giving great resonance to the sound, especially when the tone is upon the open strings, which frequently occurs, since the musician rarely quits the first position, where he is a master. The gut strings are tuned thus—



and the silver strings thus—



The airs performed by the "spielemann" are chiefly dance music, of which the "Halling" and "Springdances" are the favourite kinds. These are not unlike the Scotch reel in character, but are more boisterous in their action, the men, for instance, turning frequent somersaults. The music is correspondingly vigorous and *marcato*, and contains a great deal of double stopping, to facilitate which effect the pitch of a string is often altered, as in No. 1, where the D string is raised to E.

The ignorance of notation among these strolling players well-nigh defeats one's efforts to put their music into form. They never play a tune twice alike, and seem to be quite unable to do so; their time especially is shifting. Again, if asked to repeat a passage, they must start afresh from the commencement of the air, and the phrase desired must be caught as it passes.

### 1. Springdances. D string tuned to E.

*Allegro. Molto marcato.*



### 2. Springdances.

*Allegro.*



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1. *Halling*. G string tuned to A.*Allegro.*4. *Halling*.*Allegro. Marcato.*Truly yours,  
GLADYS L. EVANS.

## M. MAUREL'S LECTURE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In my anxiety not unnecessarily to trespass on your valuable space, I am afraid I have not been sufficiently explicit in my letter in your last issue; but I cannot admit that I have "mistaken the main point of M. Maurel's remark."

The greater includes the less; and if it is right to train voices on *all* vowels, the vowel quality must be altered at different pitches as a matter of necessity. This is particularly noticeable in the vowels at either extreme of the "vowel scale of nature," *oo* and *ee*: let any one sing them, with even the slightest regard to beauty of tone, over the whole compass of the voice, and it will be found that these words are sung with a very different quality at the bottom of the voice as compared with that at the top of the voice, the alterations taking place in almost imperceptible gradations, though the singer may be quite unaware of the science underlying the fact. There would certainly, in our present state of knowledge, be no excuse for any teacher to let his pupils ignore these changes.

The whole matter is fully discussed in Messrs. Novello's primer "Pronunciation for Singers," by Alex. Ellis, which is an abbreviation of a much larger work on the same subject published many years ago by Messrs. Curwen and Sons. The subject is also carefully explained in "Voice, Song, and Speech."

In conclusion, I desire to call attention to the time-honoured advice, given by all good teachers of singing, to "close" the voice as the higher regions of it are approached;

if this means anything it means that the vowel quality must be altered. I repeat, therefore, that, excellent as M. Maurel's observations undoubtedly are, he has no claim to originality in this very important matter.—I am, Sir, yours most obediently,

18, Earl's Court Square,  
August 15, 1892.

EMIL BEHNKE.

## MOZART'S SONATA IN B FLAT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your issue of August 1 appears a letter from Mr. George Langley, two sentences in which call for notice—viz., "But should not the B natural in the second bar be B sharp? B natural is certainly contrary to the accepted laws as to passing notes, and (what is worse) it offends the ear." In answer, I quote from Macfarren's "Rudiments of Harmony." In chapter vii., section 11, speaking of a "passing note," he says: "When it resolves on the third of a chord it may be at an interval of tone or semitone," after which an illustration is given. Again, in the recent work on "Harmony," by Mr. Ebenezer Prout, in chapter xi., paragraph 248, these words occur: "But if it be *below* the harmony note it should be a semitone below it, unless such harmony note be the major third of a chord, in which case the auxiliary note may be either a tone or semitone below the harmony note."

According to these quotations it is not compulsory that the passing note should either be a semitone or a tone beneath the third.

In the instance taken from Mozart's Sonata, the B flat and the C sharp are, by the context, undoubtedly the chord of the diminished seventh—i.e., the first inversion of the chord of the minor ninth; and the C sharp in the bass is, therefore, the major third from the root of the chord; thus, the passing note B natural is in accordance with "the accepted laws as to passing notes." Mozart, in using the B natural, did so in accordance with the custom of his time, which prevails with us now. It must remain a matter of taste as to whether the B sharp, as suggested by Mr. Langley, would be preferable to what Mozart wrote.

The apparent false relation between the B flat in the right hand and the passing note B natural in the left—i.e., the major second as a passing note against the minor ninth—has been dealt with in the second Lecture on "False Relations," by Mr. James Turpin, given at the College of Organists, and which appeared in the columns of the *Musical World*.—Yours truly,

MOZARTEAN.

## TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

M. ALLCOCK.—We do not know of any publication that would answer your requirements.

MUSICAL.—Allargando means broader and broader by degrees—i.e., a gradual increase of tone and slackening of speed combined.

F. WOODS.—Mr. Ben Davies has appeared at the Royal Italian Opera, Covent Garden, as Faust, and Mr. Alec Marsh as the Herald in "Lohengrin," and also in De Lara's "Luce dell' Asia." We do not remember any appearance of the other Tenor referred to at the Italian Opera.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

DOUGLAS.—The quartet of singers at the Sacred Concert given at the Palace on Sunday evening, July 31, were Miss Fanny Bouffeur, Miss Emilie Lloyd, Mr. Henry Piercy, and Mr. Musgrove Tufnail.

Miss Bouffleur's rendering of "The Soul's Awakening," the closing portion of which she sang with considerable dramatic effect, evoked specially hearty applause.

**EASTBOURNE (DEVONSHIRE PARK).**—An excellent Concert was given on the 11th ult., being one of a series of Classical Concerts given under the direction of Mr. Norfolk Megone. Mr. George Langley was solo pianist, and delighted the appreciative portion of the audience by his playing of Sterndale Bennett's Concerto in F minor and Schubert's Impromptu (Op. 142, No. 1). The orchestral pieces were Beethoven's *Leonora* Overture, Mendelssohn's "Scottish" Symphony, and a selection from *Die Meistersinger*. Miss Hendon Warde sang Gounod's "Entreat me not to leave thee," and Mr. Arthur Taylor gave a fine rendering of the same composer's "Nazareth." The programme on the 18th ult. included Schubert's "Unfinished" Symphony and Mendelssohn's Piano-forte Concerto in G minor, the soloist being Miss Margaret Gye, who was recalled with much heartiness. Miss Gye also played the Wagner-Liszt "Spinnerlei," and being recalled gave Paderewski's Minuet. Mr. Reginald Groome was successful in songs by Handel and Schubert. These Concerts are satisfactory indications of an improvement in summer music at our fashionable seaside resorts.

**EDINBURGH.**—Before the British Association for the Advancement of Science an Organ Recital was given in the University Music Classroom on the 4th ult., by Mr. G. F. Wesley-Martin, Sub-Organist, St. Mary's Cathedral Church, Edinburgh. The programme included works by Schubert, Spohr, S. S. Wesley, Mendelssohn, Sterndale Bennett, Kullak, and Handel.

**EPFING.**—A successful performance of Gaul's *Holy City* took place at the Parish Church on July 27. Mr. Donald Penrose, Organist of the Church, conducted, the choruses being sung by members of his special choir. The soloists were Miss Archib, soprano; Miss Bell, contralto; Mr. James Bell, tenor; Mr. Constanduros, bass. The organ accompaniment was efficiently rendered by Mr. Horace Norton, and Miss G. Williams supplied the harp *obligato*. At the close Mr. H. Riding played a new Festival March, recently written by Dr. H. W. Wareing. Mr. Penrose may be congratulated on the success of his efforts at Epfing to supply good musical services for the people. There was a crowded congregation.

**FAKENHAM.**—A most successful District Choral Festival of choirs in union with the Norfolk and Suffolk Church Choral Association was held, by the kind permission of the rector, the Rev. A. E. Humphreys, in the magnificent Parish Church at Fakenham, on July 27. There were in all about 200 voices, from the following parishes:—Fakenham, Hempton, Burnham Deepdale, Ryburgh, Rudham, Wood Norton, Stibbard, Dunton, Toftrees, Edgefield, Tatterford, Tattersett, and Wighton. Dr. F. Bates, Organist of Norwich Cathedral and honorary Organist to the Association, to whose patient and skilful exertions these Festivals are so deeply indebted, again kindly acted as Conductor. The Magnificat and Nunc dimittis were sung to a setting composed expressly for these Festivals by Dr. Bates. The Anthem after the third collect was "O come, let us sing unto the Lord," by Tours, and that after the Offertory Hymn, "I will give thanks unto Thee, O Lord," by Barnby. This account would be incomplete without some recognition of the able and willing assistance rendered by the Organist of the Church, Mr. L. Holloway.

**LOWESTOFT.**—At the Pier Concert, on the 4th ult., was produced for the first time a Comedietta written by Mrs. Edward Adams, entitled *Incognita*, with music composed by Dr. E. Bunnett. The construction of this libretto is naturally not very elaborate, the *dramatis persone* being confined to three. The musical numbers are a short piano-forte introduction; contralto song, "When a husband's cross and weary"; soprano song, "In the summer of life"; duet for soprano and contralto, "Tis the fashion of this *fin de siècle* day"; concluding with a trio, "Tersichorean Festival." Each number is bright and pleasing, the duet being very melodious, and the little work was received with such favour that a repetition may be expected shortly. The artists engaged were Miss Powell, Miss Money, and Mr. Frank Hollis.

**MELBOURNE (AUSTRALIA).**—A second series of Organ Recitals was given by Mr. Ernest Wood at the Cathedral on the Wednesdays in June. The programmes, as before, included compositions by Bach, Mendelssohn, Handel, S. S. Wesley, Best, Grison, Merkel, Chauvet, Guilman, Smart, Saint-Saëns, Widor, and Gambini. The audiences which thronged the Cathedral on each occasion made it clear that the interest taken in Mr. Wood's performances has increased in a marked degree. The next series will be given during October and November. The Malvern Orchestral and Choral Society gave its last subscription Concert of the present season in the local Shire Hall on Tuesday evening, July 5, in the presence of an audience that completely filled the hall, despite unfavourable weather. A very successful performance of Mendelssohn's *Athalie* was given by the band and chorus of the Society, the solo parts being sung by Miss Eva Long, Miss Amy Fuller, and Mrs. Ramsden. Mr. J. F. Bradley was the reader, the orchestra was led by Mr. Schiebach, and Mr. H. Bilton presided at the organ. The work was conducted by Mr. John Hasler. The performance of *Athalie* was preceded by a short programme of miscellaneous selections. The first Concert of season 1892-3 will be given early in October. The North Suburban Choral Union gave a very successful performance of Cowen's *St. John's Eve* on July 5, under its able Conductor, Mr. E. A. Jäger. The principal parts were filled by Miss Armstrong, Miss A. Carter, Mr. G. H. Sutton, and Mr. S. Lambie, who all sang most artistically. The work had not previously been given here, and was so successful that a second performance has been asked for.

**MERTHYR-TYDFIL.**—Organ Recitals were given by Mr. Alfred J. Silver, in St. David's Church, on the 1st and 18th ult. Works by Handel, Kullak, Chipp, Spinney, Widor, Silas, Calkin, Mendelssohn, Thomé, Bach, Batiste, Smart, and Wagner were included in the programmes, and on the second occasion a melody for violoncello and organ by Moszkowski was given, the violoncello part being played by the Rev. W. C. Frost.

**MONAGHAN.**—The following music was sung at the dedication of Saint McCartin's Cathedral on the 21st ult.: Kyrie, Gloria, Sanctus,

and Benedictus, from Hummel's Mass in D (No. 3); Credo and Agnus Dei, from Gounod's Troisième Messe Solennelle; and Wits' Te Deum in C. The music was rendered by the choir from St. Peter's, Phibsborough, under the direction of Mr. P. Goodman, the accompaniments being played on the new three-manual organ, by Telford and Telford, of Dublin.

**SAWRIDGEWORTH (HERTS).**—On the 11th ult. Mr. A. C. Edwards, of Harlow, gave an Organ Recital at Great St. Mary's Church. The Recital in the afternoon commenced at 3 o'clock, and was well attended; in the evening a short service was held, and the choir rendered the two choruses by Handel, "Lead on, lead on," and "Hail, Judea, happy land," most effectively, under the direction of Mr. J. Bell, Organist and Choirmaster. Mrs. Coleman's rendering of the solos was all that could be wished. Mr. Edwards presided at the organ with ability.

**WALMER.**—On Thursday, July 28, two Organ Recitals were given by Dr. Lloyd, of Christ Church, Oxford, vocal pieces being contributed by Mr. J. H. Dutton, Mr. A. Kenningham, and Mr. R. E. Miles, of St. Paul's Cathedral, and by Masters Brown and Lee. The Recitals were arranged by the Organist of the Church (Mr. T. Forward), whose energy in arranging them has been much appreciated.

**WAREHAM.**—A Diocesan Festival of Parish Choirs was held on July 28, at the Parish Church. About 190 singers took part in the service, the following choirs being represented:—Brankensome, Broadstone, Bourne Valley, Canford, Longfleet, Lytchett, Poole, Wareham, and Sandford. The service included Processional Hymn, "King Eternal"; Magnificat and Nunc dimittis (Dr. Bridge); Anthem, "O Lord my God" (Wesley); March from Sir F. Osseley's *Polycarp*; and Anthem, "The sun shall be no more" (Woodward). Mr. F. W. Bussey presided at the organ, and an orchestra of twenty-four performers added very much to the general effect of the music. Dr. Lemare, of Bournemouth, was the Conductor, and the Festival was considered to be one of the most successful held in the diocese.

**WHITEHAVEN.**—An Organ and Vocal Recital was given at St. James's Church, on the occasion of the annual Choir Festival, by Mr. H. C. Bowker, on July 31. Organ works by Bach (Prelude and Fugue in C minor, Toccata and Fugue in D minor), Guilman (Marche Funèbre et Chant Seraphique), Salomé, and Merkel were given, and Mr. W. G. Scott sang most effectively "In native worth."

**ORGAN APPOINTMENTS.**—Mr. W. C. Carter, Organist and Choirmaster to the Wandsworth Presbyterian Church.—Mr. Carolus King, Organist and Choirmaster to St. Philip the Evangelist, Islington.—Miss Frances M. Shortis, to Christ Church, Carlton Hill.—Mr. Llewelyn Jones, to Christ Church, Llanfairfechan.—Mr. A. C. Edwards, Organist and Choirmaster, to St. Neot's Parish Church, Hants.

**CHOIR APPOINTMENTS.**—Mr. W. Fuller (Bass), to St. Thomas's Church, Upper Clapton.—Mr. H. W. Koblich (Alto), to Her Majesty's Chapel Royal, St. James's Palace.

## CONTENTS.

	Page
Loan Collection of the Vienna Exhibition .. .. .	541
Beethoven's Sketch Books—No. 4. Pianoforte Concertos ..	543
From my Study .. .. .	545
The Music of Water .. .. .	549
Occasional Notes .. .. .	551
Facts, Rumours, and Remarks .. .. .	553
New Works for the Gloucester Festival .. .. .	557
The Co-operative Festival .. .. .	558
Notes from Bayreuth .. .. .	559
Sir John Stainer's Report on Music in Training Colleges for 1891	559
Obituary—Zelia Trebelli .. .. .	559
Music in Bristol .. .. .	540
" Glasgow .. .. .	540
" Liverpool .. .. .	540
Four-part Song—"O Swallow, fly not yet!" Walter W. Brooks	541
General News (London) .. .. .	549
Reviews .. .. .	550
Foreign Notes .. .. .	554
Correspondence: "Opera, Old and New" .. .. .	555
Answers to Correspondents .. .. .	557
General News (Country) .. .. .	557
List of Music published during the last Month .. .. .	559

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23. Breakfast and Puss .. .. .	"	1½	1½	58. In April .. .. .	Hatton	2	1
24. Going to Bed .. .. .	"	1½	1½				
BOOK V.				BOOK XI.			
SIX TWO-PART SONGS		9	4	SIX KINDERGARTEN SONGS		6	
25. Under the Greenwood Tree ..	C. Wood	2	1	59. Rowing .. .. .	A. Moffat	1	
26. The Swallow's Flight .. ..	B. Haynes	2	1	60. The Old Clock .. .. .	"	1	
27. Merry Songsters .. .. .	J. Kinross	2	1	61. Churning .. .. .	"	1	
28. Waken not the Sleeper .. ..	C. Reinecke	1½	1½	62. Feeding Hens and Chickens	"	1	
29. Evening Song .. .. .	Mendelssohn	1½	1½	63. The Merry Harvesters .. ..	"	1	
30. Whither? .. .. .	Abt	2	1	64. Little Soldiers .. .. .	"	1	
BOOK VI.				BOOK XII.			
SIX TWO-PART SONGS		9	4	ACTION SONGS		9	
31. The Violet's Plea .. .. .	Abt	1½	1½	65. Butterfly Wings .. .. .	A. Moffat	3	
32. Evening .. .. .	H. Smart	1½	1	66. Fairy Circles .. .. .	"	3	
33. After the Rain .. .. .	Pinsuti	2	1	67. Sing a Song of Sixpence ..	S. Hardcastle	6	
34. The Merry Maidens .. .. .	Rubinstein	1½	1½				
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"The best portion is a number entitled 'The Plagues of Egypt,' written in a sort of free chant form, in which Mr. Gaul has introduced some very clever orchestral effects. The Cantata contains all the elements of popularity, and it was excellently performed under the composer's direction, and very warmly received."—*Standard*.

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"Without being unduly difficult, it is indisputably effective."—*London Figaro*.

"The afternoon was particularly interesting owing to the first performance of Mr. Alfred R. Gaul's Cantata 'Israel in the Wilderness,' which had been composed expressly for the event. . . . Like the majority of Mr. Gaul's productions, it is bright and engaging. . . . The most pleasing of the twenty-three numbers are No. 3, 'So He brought forth His people with joy,' a telling chorus; No. 9, the chorus, 'Declare His honour unto the heathen'; No. 15, the pretty duet between the soprano and tenor voices, 'As the manna falling from the morning skies' (encored on Saturday); and the concluding march, 'Onward moves the guiding pillar,' a chorus full of spirit. Mr. Gaul has in the section devoted to the Plagues contrived to instrumentally illustrate the jumping of the frogs, the buzzing of the flies, the falling hailstones, the fire mingled with the hail, the gusty East wind, and the feeling of darkness. Several of these are clever examples of the imitative in orchestration. At the close of the work, portions of which were loudly applauded, though only the above-mentioned encore was permitted, Mr. Gaul, who conducted, was warmly complimented on a Cantata which is likely to become quite as great a favourite with choral societies as 'The Holy City' and other of his compositions."—*Daily Chronicle*.

"Characterised by the same refinement as Mr. Gaul's extremely successful work 'The Holy City.'"—*The Athenaeum*.

"We may say at once that the music is characterised by Mr. Gaul's usual felicity of treatment. It is evident that the composer, while earnestly seeking a natural expression, has steadily kept in view the resources of the choral societies on whose behalf the work was written. Most of the music is easy, straightforward, and flowing—picturesque rather than dramatic—and it is all cast in a mould that enables the most ordinary listener to apprehend its form and purpose. In venturing to set a description of the plagues of Egypt Mr. Gaul invites dangerous comparisons. He was bound at all hazards to avoid imitation of Handel, and to endeavour to strike out a new path. In our opinion the music to this section is the most original and expressive in the whole Cantata. Mr. Gaul had every reason to be gratified with the performance and reception of his Cantata, and he may expect to hear of many more performances."—*Musical Times*.

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## THE TIMES.

The representative themes for *Hamlet* and *Ophelia* are so well contrasted, and their treatment is so musically, that they suffer no diminution in interest, but rather the reverse, from the transference to the concert-room and a full orchestra, such as no theatre can employ. . . . The greatest effect was made by the graceful and melodious "Ophelia" *entracte*; the strenuous *Allegro impetuoso* in which the theme associated with the heroine is, as it were, derided and cast aside for the more vigorous theme representing *Hamlet* in a mood of action; the "pastorale," with its pretty dialogue between the woodwind instruments; the interlude called "Ophelia's Death," in which, for concert use, the "snatches of old tunes" have now been introduced on the clarinet and horn; and the "Danish March."

## DAILY TELEGRAPH.

The second movement, "Ophelia," aims, as already indicated, at suggesting the charm and tenderness of the Danish maiden. A graceful melody, set off, and nowhere obscured, by skilful orchestration, runs through the piece, exercising the spell of real time, and presenting to our imagination the absolute beauty which is music's greatest power. This Adagio can very well stand alone, and quite firmly, without any support from a dramatic application. . . . A general opinion upon the Suite must, as far as we are concerned, be almost entirely favourable. Mr. Henschel's music is not only the work of a master of his craft in a technical sense, but the production of one who has ideas and imaginative power.

## STANDARD.

That Mr. Henschel has risen to the height of his argument, and that the "Hamlet" Suite is well worthy of frequent hearing on its own account, cannot be contested. The leading themes are deeply expressive, those representing *Hamlet*'s mental conflict and *Ophelia*'s grief being especially poignant, while, in a purely musical sense at least, three of the five sections are certain to meet with general approval, the most important movement being the Danish March in E minor, in which the composer contrasts his own admirable themes with genuine Danish melodies.

## MORNING POST.

The Largo Funèbre intended to picture *Ophelia*'s death is a beautiful lament, sufficiently brief to cause regret at its being so soon over. Altogether Mr. Henschel's work is of considerable interest, throughout well scored, and apparently well suited to the subject.

## DAILY NEWS.

The charm is undeniable of the "Ophelia," or first *entracte* (based, of course, upon the heroine's own theme in its pure form), and of the delicious Pastorale in which two shepherds are supposed to be playing upon their pipes, the cor Anglais being answered by the flute. The Suite is indeed, as a whole, beyond question the best example of his art which this musician of many-sided talents has yet given us; and the recall which Mr. Henschel was accorded at the close of the concert was as well-deserved as it was hearty.

## DAILY CHRONICLE.

Striking as it is when heard in conjunction with the stage action, Mr. Henschel's music must still further win commendation in the concert-room when ably interpreted. . . . The Danish March in E minor has point and vigour, and as it might stand by itself without reference to the play is almost certain to become popular.

## GUARDIAN.

This incidental music seems likely to take a high rank amongst the compositions of its gifted author. It is singularly void of antiquarianism, and yet its modernity never strikes a jarring note.

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It is not often that music, written with so purely dramatic a purpose as this of Mr. Henschel's, for a special production of a play, can hold its own in the concert-room; the meaning of the various themes, which may be perfectly plain to the listener at the theatre, is too liable to be a sealed book to a concert audience. But there is enough of purely musical beauty and strength in this dramatic Suite of Mr. Henschel to make it worth listening to for its own sake. . . . It is music that not only pleases, but also interests you; it has consistency and something more than a merely emotional purpose. In a word, it is music worth writing.

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 Recit—"Lord, to Thee each night and day" (Theodora).  
 Recit—"Great prophetess, my soul's on fire" (Deborah).  
 Air—"In the battle fame pursuing" (Jephtha).  
 Recit—"Twill be a painful separation" (Jephtha).  
 Air—"In gentle murmurs will I mourn" (Jephtha).  
 Recit—"See, she blushing turns her eyes" (Semele).  
 Air—"Hymen, haste! thy torch prepare" (Semele).

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FOR

## TENOR

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BY

ALBERTO RANDEGGER.

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## CONTENTS.

- Recit—"Comfort ye, my people" (Messiah).  
 Aria—"Ev'ry valley shall be exalted" (Messiah).  
 Recit—"Thy rebuke hath broken his heart" (Messiah).  
 Arioso—"Behold, and see if there be any sorrow" (Messiah).  
 Recit—"He was cut off out of the land of the living" (Messiah).  
 Air—"But Thou didst not leave his soul in hell" (Messiah).  
 Recit—"He that dwelleth in Heaven" (Messiah).  
 Air—"Thou shalt break them" (Judas Maccabæus).  
 Recit—"Tis well, my friends" (Judas Maccabæus).  
 Air—"Call forth thy powers" (Judas Maccabæus).  
 Recit—"Thanks to my brethren" (Judas Maccabæus).  
 Air—"How vain is man who boasts in fight" (Judas Maccabæus).  
 Recit—"My arms! against this Gorgias will I go" (Judas Maccabæus).  
 Air—"Sound an alarm!" (Judas Maccabæus).  
 Recit—"O loss of sight" (Samson).  
 Air—"Total eclipse" (Samson).  
 Recit—"Deeper and deeper still" (Jephtha).  
 Air—"Waft her, angels" (Israel in Egypt).  
 Recit—"The enemy said" (Israel in Egypt).  
 Recit—"My grief for this" (Samson).  
 Air—"Why does the God of Israel sleep?" (Samson).  
 Air—"Where'er you walk" (Semele).  
 Recit—"O God, who from the sucking's mouth" (Esther).  
 Air—"Sing songs of praise" (Esther).

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- Recit—"Thus saith the Lord" (Messiah).  
 Air—"But who may abide the day of His coming" (Messiah).  
 Recit—"For, behold, darkness shall cover the earth" (Messiah).  
 Air—"The people that walked in darkness" (Messiah).  
 Air—"Why do the nations so furiously rage together?" (Messiah).  
 Recit—"Behold, I tell you a mystery" (Messiah).  
 Air—"The trumpet shall sound" (Judas Maccabæus).  
 Recit—"I feel the Deity within" (Judas Maccabæus).  
 Air—"Arm, arm, ye brave" (Judas Maccabæus).  
 Recit—"Be comforted" (Judas Maccabæus).  
 Air—"The Lord worketh wonders" (Samson).  
 Recit—"The good we wish for" (Samson).  
 Air—"Thy glorious deeds inspir'd my tongue" (Samson).  
 Air—"Honour and arms" (Samson).  
 Air—"How willing my paternal love" (Samson).  
 Recit—"It must be so" (Jephtha).  
 Air—"Pour forth no more unheeded prayers" (Jephtha).  
 Air—"Revenge, Timotheus cries" (Alexander's Feast).  
 Recit—"I'll hear no more" (Esther).  
 Air—"Pluck root and branch" (Esther).

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